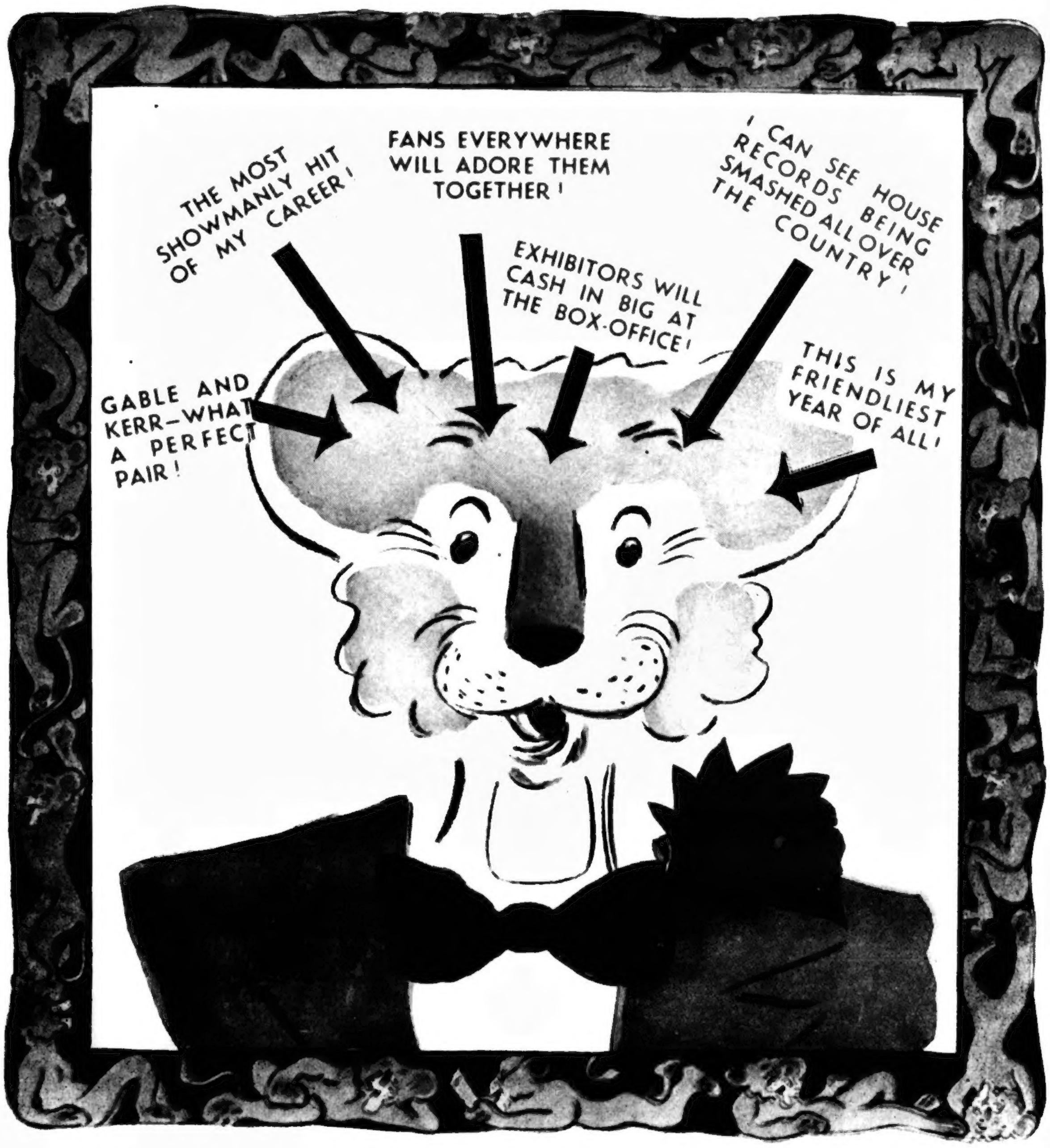
ine WEEKLY

More U.S. Stars For Rank

—See Page 3


THE MOST SHOWMANLY HIT OF MY CAREER!
FANS EVERYWHERE WILL ADORE THEM TOGETHER!
I CAN SEE HOUSE RECORDS BEING SMASHED ALL OVER THE COUNTRY!
EXHIBITORS WILL CASH IN BIG AT THE BOX-OFFICE!
GABLE AND KERR—WHAT A PERFECT PAIR!
THIS IS MY FRIENDLIEST YEAR OF ALL!

LEO'S BRAIN CHILD WILL PUT YOUR BOX-OFFICE IN

HAPPY FRAME OF MIND!

HE HUCKSTERS"

THIS IS THE YEAR OF "THE YEARLING"

TH CENTURY-FOX'S
Greatest Technicolor
Musical
I WONDER WHO'S
ISSING HER NOW"
TRADE SHOW
NTURY THEATRE Tues. July 15
t 10.30 a.m. & 2.30 p.m.

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,097. Thursday, July 10, 1947. Vol. 365.

Princess Elizabeth
Receives
Freedom of Windsor
See BRITISH
MOVIETONE NEWS

Is this the Answer to Dalton's Proposal?

THE RANK DOLLAR EARNING POLICY

"Films Will Buy More Food"

TWO NEW STAR DEALS

MPORTANT developments in the J. Arthur Rank policy of providing world film entertainment and to increase the earning pacity of British films, particularly in the Western hemisphere, e announced by the J. Arthur Rank Organisation.

Arrangements have been made for Joan Fontaine and Douglas irbanks, Jnr., each to make a picture in Britain during 1948. This w step in the exchange programme of International stars follows e recent announcement that Bing Crosby and director Robert Siodmak ill also shortly make films for the Organisation.

These deals, Mr. Rank states, will help to create dollar exchange d thus provide the means of buying more foodstuffs.

Mr. Rank discloses that independent exhibitors and independent rcuit heads have pledged themselves to give playing time comparable that being given to Hollywood products.

Commenting on the news, r. Rank, in a statement issued in merica, said: "Our producers e doing their best to create fine tertainment for the world. heir films are now being well ceived in the U.S.

"On my present trip to America have devoted much time to the oblem of increasing the amount dollars we could earn here by ur British films. I have met arm understanding from the eads of the great American rcuits with whom I have talked dividually.

"I have also discussed this atter with many independent hibitors and independent circuit eads. All have pledged themlves to give us that widespread aying time which our films erit; playing time comparable to at being given to Hollywood

(Continued on page 35)

New Circuit in the Midlands

The Standard, Coventry, has been quired in face of major-circuit s by Denton (Coventry), Ltd., a mpany in formation, the direcrs of which will be Major Neville ent and Harrison Dent.

It will be the first of a new circuit in the Midlands and was built 1938 by the late Augustus Pell. eating over 1,400, with a large alcony, it is the last word in comrt and modern construction. It so has a paved car-park of 4,000 uare yards and two shops adjoing.

Further acquisitions under conderation will be announced in ue course.

PICKFORD'S U.A. SELL-OUT IMMINENT

By "Kine." Hollywood Correspondent

OBSERVERS in Hollywood and New York maintain that the sale of Mary Pickford's half-interest in United Artists is imminent. It is stated that papers are already drawn up for the transfer to a group headed by Sir Fabian New York exhibitor, and Serge Semenenko, Boston banker.

The Pickford office in Hollywood, however, denies any knowledge of the deal, saying that the negotiations are taking place in New York.

Charles Chaplin denies rumours that in the event of the Pickford deal going through he will be prepared to deliver his stock to the company for $5,000,000 cash.

In a statement issued on Tuesday, he says that his half-share interest in U.A., his studio, his new film, "Monsieur Verdoux," have never been offered for sale to anyone at any time.

Chaplin also denies the truth of Louella Parson's story that he is moving bag and baggage to Mexico. "Like so many other reports, this one also is completely untrue," he says.

To Make Irish Second Features

Three second features with Irish backgrounds are to be made by a new company, Patrick McCrossan Productions, for less than £10,000 each. They will be produced in London at Marylebone studios and location work will be shot in Eire during the autumn.

New 20th-Fox Chief is Here

W. KUPPER

"No Headaches Over Import Duty"

SILVERSTONE'S VIEW ON ARRIVAL IN ENGLAND

By "Kine." Special Reporter

A CONTINGENT from 20th-Fox head office welcomed William J. Kupper, their new managing director, on his arrival on Monday at Southampton with Murray Silverstone, president of 20th-Fox International.

A quiet, well-built man, somewhat reminiscent of Edward Arnold in one of his more pleasant business-man rôles, Kupper is an old servant of the company and has been with it nearly 30 years, for the last few of them as general sales manager.

On the subject of the Korda deal, Kupper told a KINE. reporter, who was the first British newspaper man to greet them, that neither he nor Murray Silverstone who accompanied him knew much about it, as it was concluded after they embarked. He pointed out, however, that it gave Korda's pictures a release throughout a circuit of some 660 theatres and might give the company the means of securing its quota requirements.

Neither he nor Murray Silverstone considered that the possible import duty need cause any headaches. Silverstone put it succinctly: "A good film will take care of itself anywhere in any conditions. That goes for British pictures in the States, too."

Kupper added, however, that he thought American film interests would consider the question carefully.

Mr. Kupper, from his experience as general sales manager, emphasised that there was a growing market for British product in the United States and that pictures carefully chosen for that market would not only prove profitable but boost business there which

(Continued on page 7)

QUOTA: WHITE PAPER IN PREPARATION

THE next stage in the preparation of the new Cinematograph Bill will be the publication of a White Paper setting forth the Government's view of the situation and indicating its main lines of approach to legislation.

It is thought that this will be published during August.

Odeon, Cairo Equipment Escapes Ship's Blaze

At one time last week it seemed that the opening of the Odeon, Cairo, might be delayed owing to a fire on the steamship "Malayan Prince" in Alexandria harbour.

Fortunately, however, most of the cargo, which included the projection equipment and the Compton organ, had been unloaded before the fire took hold.

Import Duty: Trade Preparing Its Case to Chancellor

KEEN debate is expected on the new clause in the Finance Bill relating to the assessment of duty on film imports, states the KINE. Parliamentary Correspondent, writing on Tuesday.

The clause, he says, is expected to be discussed in the House of Commons when the Report Stage of the Finance Bill is taken on Wednesday.

Trade organisations are busy with the preliminaries of preparing their case for or against the proposal. They intend to take the fullest advantage of the Chancellor's offer to receive representatives.

Although Trade and Parliamentary opinion inclines to the view that the powers, if granted, will only be used as a last resource, it is understood that great importance is attached to the report which J. Arthur Rank will be able to give of British film prospects in the U.S.A.

Mr. Rank is expected to arrive in England from the U.S. on July 23, on the same day that Eric Johnston, president of the Motion Picture Association of America, returns here from his Scandinavian tour.

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A HOUSE DIVIDED

THE signing of the three-way agreement between the A.C.T., E.T.U. and N.A.T.K.E. has been acknowledged by J. Arthur Rank in a telegram from Universal City, Hollywood, to George Elvin, secretary of A.C.T. It reads: "So glad to hear of the successful finish of the discussions with the two unions. My best wishes for the working of the agreement." In these good wishes everyone in the Industry will concur.

The completion of this agreement will mean much to the smooth running of the Industry at a time when this is most needed.

Unfortunately, this happy state of affairs is now imperilled by the action of the plasterers' section of the N.A.T.K.E. These men have thought fit to ignore the best advice of their elected leaders, and they have struck work on a purely internal issue.

Their ill-judged action might have caused serious dislocation in production but for the fact that most studios have been able to improvise.

Quite properly, the producers' attitude is one of strict impartiality. As Sir Henry French has said: "This is an internal struggle within the Union, and although our Industry suffers, we are not a party to the dispute."

Tom O'Brien has done his best to persuade his men to adopt constitutional methods of settling their grievance. Now it is up to the men.

They may have just cause for complaint, but for such matters there is the established machinery of discussion and arbitration.

As Tom O'Brien plainly told them, "If these unofficial strikes go on, the cumulative effect must be the complete end of collective bargaining."

There is food for thought in that statement. Let the plasterers consider it soberly. The Industry wants to get on with its job.

LONG

MUCH speculation but little concrete news sums up the present Trade situation in respect of the Chancellor's import duty proposals.

Details of the powers sought by Hugh Dalton were to have been presented on Wednesday night in the Report Stage of the Finance Bill, but before these are implemented there will be consultations with the interests concerned.

Although my parliamentary correspondent reports that it does not appear that the import duty will be imposed except as a last resort, Trade organisations are taking no chances.

The C.E.A. executive, back from Switzerland, is in session again and Walter Fuller tells me that the subject will come before the General Council next week. The K.R.S., on the other hand, is awaiting more tangible information, but it is not unlikely that the import duty proposals will be mentioned at to-day's council meeting.

THE matter, in its full implication, has yet to be discussed by the British Film Producers' Association, although Sir Henry French tells me that the executive is watching developments with the greatest possible interest.

One point, however, which interests the British producer is the actual definition of imported film. It has been pointed out to the Board of Trade that unless negatives made on location for British films are excluded, considerable hardship will be inflicted on our producers.

My own opinion—and it is borne out by my parliamentary correspondent—is that the definition of a British film for the purposes of the import quota Order will be ~~precisely that~~ laid down in the Cinematograph Films Act, 1938. Anyway, there will be a good case for the reimposition of a duty in these instances or at the most a nominal one.

IT is clear, however, that beyond acquiring the enabling powers to act if necessary, Dalton will take no steps before consulting J. Arthur Rank, whose first-hand over-all picture of the dollar possibilities of the American market will provide the Chancellor with much valuable data.

Rank is expected back on July 23, and it is significant that Eric Johnston, now on a Scandinavian survey, has deferred his return to England from July 18 to that date.

There should be some highly interesting exchanges between these two big guns. Rank has been in daily touch with developments and doubtless will have some very illuminating things to discuss at his Press conference on July 25.

Meanwhile, it cannot be altogether fortuitous that Rank's announcement of his latest stellar captures and his appraisal of British chances in America should coincide with this import duty controversy.

AMERICAN views on the proposals are scanty and ill-documented. Murray Silverstone, the 20th-Fox International chief, has told the KINE. that "it is not anything to worry about—a good film will take care of itself in any conditions."

An unnamed spokesman of M.P.A. declared that it was not a very smart move as British exhibitors need Hollywood films because there are not enough good British films to fill their kinemas. Some American firms may reduce the number of films released and others may have to drop out altogether.

As a matter of fact, executives to whom I have spoken seem inclined to the view that it will be the "B" class of picture which will have to be sacrificed—we'll see.

NO confirmation or otherwise of the reported sale of Mary Pickford's half-interest in United Artists is yet available in London. Gradwell Sears, vice-president of U.A., who is in London, had no comment to make when I rang him on Tuesday, but he and Dave Coplan were expecting a message from Hollywood on the latest developments. A story may be expected to break towards the end of the week.

Mr. Sears has been in Town for some while, except for a break at the Brussels Festival. He has been making a general review of the booking and picture situation as it affects his own organisation. At the moment he is under the doctor's orders but expects to be in this country for at least another two weeks.

AT Southampton on Monday Sir Gordon Craig, Ken Hargreaves, general secretary, William Pattinson, general sales manager, and Arthur Silverstone, greeted William Kupper, the new managing director, and Murray Silverstone, writes a colleague who went aboard the Queen Elizabeth when she docked.

Arthur Silverstone, who had flown back from a holiday in Cannes that morning, looked as fit as his brother, who had obviously enjoyed every minute of the crossing.

Kupper is one of those amply built, quietly courteous Americans who will obviously be described as "genial" by the Wardour Street scribblers. It is his first visit to England and, wisely, he isn't saying much until he's taken his bearings.

MURRAY SILVERSTONE wasn't saying very much, either. Socially urbane, he's like the proverbial clam when it comes to imparting information, even when there isn't very much information to impart.

With him this trip was his popular wife and daughter Marilyn, who had been taking a kine-camera record of the voyage over.

Also aboard, to greet his wife who has come over to join him, was Hal Wallis, who is producing "So Evil My Love" for Paramount British at Denham.

ONE of the first people he me aboard was Tony Reddin Paramount's director of publicity, returning from a long stay in Hollywood and New York. Tony believes he has persuaded Ceci B. de Mille to come over here later in the year.

Otherwise he was full of praise for the progress of British pictures in America, and was obviously deeply impressed by the high regard which all Americans seem to have for Arthur Rank—and not only film people either.

"I went into a shop in New York to buy a pair of socks," he said, and the salesgirl asked me if I were British. When I said I was she replied breathlessly: 'Mr. Rank was in here yesterday.'"

ACCORDING to Tony's observations, business in the States is falling off, and it is the British pictures, notably "Great Expectations," which are attracting the attention.

Incidentally, those who remember the initimable Henry Taylor, the Paramount exploiter who went across to advise Hollywood on the British slant in publicity, will be glad to hear that he has settled down triumphantly.

Already his fund of Yorkshire stories is famous in those parts, and he is quite a personality in the studios.

ALSO on the "Q.E." was William B. Levy, world sales supervisor of the Walt Disney organisation, travelling with his wife and son, Neville.

He is on a routine six weeks' visit which will take him to all the important Continental centres to confer with RKO-Radio and Disney representatives. The visit has a special significance because this autumn will see the twentieth birthday of Mickey Mouse.

Levy speaks highly of the latest Disney effort, "Fun and Fancy Free," due to open in New York in October. It's a two-part picture with Mickey and Donald figuring in the first episode in a free version of "Jack and the Beanstalk."

LITTLE new ground is broken by the annual report of the Cinematograph Films Council which, I imagine, will be useful more for record purposes than for topical information.

One matter of interest, however, indicates that the Board regards with some disfavour the drastic cutting of features down to second-feature footage. It is a point well made and timely.

Paragraphs dealing with renters' and exhibitors' quota defaults of over a year past will be at this stage of little more than academic interest to most of my readers.

SHOTS

HE Council's recommendations on proposed quota slation have already been t with by all interested ies except the renters, who e been strangely quiescent pared with the important they played in previous ta preliminaries.

eir present attitude towards t of the recommendations ears to be one of fatalistic trality. There is only one se to which exception is being n—I refer to the exhibitors' ocacy of the co-operative king principle.

ere the renters seem to be on ground, for I know of no ting law which can compel a er to do business with her party unless he feels so ined.

' the recent acquisition of the Standard, Coventry, the e of Dent figures again in the bition field. The directors of new venture are Major Neville t and Harrison Dent, the sons Mortimer Dent, who sold out nterests to Southan Morris a or so ago.

ave little doubt that in some or other their father will con- to be associated with the ect.

e Standard, a 1,400-capacity ma, built just before the war, s like being the flagship of a circuit.

OW that the Government has promised an investigation censorship and the attend- of children at kinemas and cularly the functioning of club movement, the publica- of a year book sponsored by dren's Entertainment Films rticularly timely.

ere is a world shortage of dren's films which Britain than any other nation is ing to fill. Here you will find and up-to-date statistics ing what pictures have been e to meet the growing de- d of the juvenile patron and educationalist.

E of the pleasantest features of pre-war production were informal studio parties in h star, producer and clapper joined, usually to celebrate completion of a picture.

was good to attend a revival is cheery custom at M-G-M last week when Eddie Dryhurst and Henry Green threw a party, attended by many leading Pressmen, stars of " While I Live," including Sonia Dresdel, Patricia Burke, Clifford Evans, John Warwick and Tom Walls. What was particularly nice about the affair was that the entire staff was given time off to come along so that all members were able to join in.

Dillon Damen's much Screencombered beard was well in evidence, while L'Epine Smith proved himself as good an associate waiter as he is at the more-complicated business of associate producing.

HENRY GREEN, managing director of Dryhurst Productions, was wearing a more than usually large smile that indicates his recent business trip to Rome was a very successful one.

Henry has a variation on our " wonderful London policemen," for when asked by a high-up Italian executive what he thought of Italy he replied that he thought their ice-cream was wonderful. Next day he received a crate of ice-cream which was dutifully flown back and devoured by his three and a half-year-old daughter.

Our sympathy went out to the artistes who, under the benevolent but critical eyes of the Press people, were filmed in the key scene from the picture, an intensely dramatic sequence which they would have been justified in insisting on going through in private. However, under his expert guidance of the imperturbable John Harlow, the scene went through without a hitch. The picture has about another fortnight to go.

COMBINING business with pleasure, A. E. V. Andrews has just returned from a flying visit to the States—he has covered 15,000 odd miles during six weeks or so. With Mrs. Andrews, he visited his married daughter in Denver, where he had a date with the G.-B. tourists—Teddy Lundy and Arthur Brown.

Apparently it was a heck of a get-together which included a little informal tea-party with some 350 guests. That is typical of the tremendous hospitality Teddy and Arthur have been receiving wherever they have visited. In Hollywood Spyros Skouras insisted upon them cancelling their hotel reservation and staying at his palatial residence. They are due back on July 17.

THESE film festivals—like the Olympiads—don't seem to engender much international amity. At Brussels, for instance, I learn there was frank disappointment at the way the awards went, and this goes for America as well as Britain. Tried—with ill-success—to draw Freddy West on the subject as he was preparing to leave for a look-see in the Scandinavian field. He will be away ten days and has fixed up a series of conferences with exhibitors in the various countries with which he is very familiar. He was Air Attaché to Finland and the Baltic States before the war.

QUITE an interesting correspondence in *The Times* on the subject of theoretical output of British films. R. J. Minney, who will be producing for Maurice Ostrer in August, made a sound point about the mythical £2,000,000 a year supposed to emerge from the United States for British films, but an unsound one regarding the possible number of pictures our studios can turn out in a twelvemonth.

On Monday Lord Grantley, known better to most of the Industry as Dicky Norton, refuted the latter point and gave it as his opinion, based on specialist information, that the most pictures our studios will be capable of producing annually for a while is 78.

That figure accords closely with the computation recently made by KINE. experts and published in connection with the quota question. We said 80 films at the outside and admitted that this was an optimistic figure. Leonard Wallace makes a similar point in his review in the Studio Supplement with this issue.

IN his personal column in *The Hollywood Reporter*, W. R. Wilkerson pays a left-handed tribute to the overall publicity which the Rank organisation has given to British pictures over the world as well as in this country.

Left-handed because he obviously does not think that British pictures are as efficiently devised as the publicity for them. But he does say that " when " there is a *good* British film Hollywood may lose command of the foreign market if it doesn't start a counterblast.

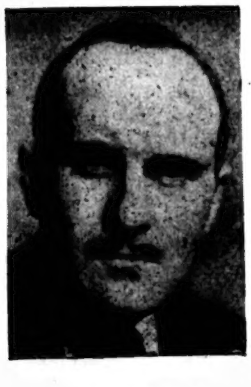
Gentlemen, you have been warned.

SILVERSTONE

TONY REDDIN

F. WEST

HENRY GREEN


LORD GRANTLEY

CLOSE-UPS

by SCREENCOMBER

Good Clean Fun

THE Annual Gathering of British Gag-writers was held under the old spreading chestnut tree. The meeting opened with the traditional de-bagging of the chairman and the hoisting of his pants mast high, where they fluttered, a proud indication that proceedings were in active session.

First big laugh of the day came when the chairman sat down and broke his neck, as the result of a novel gag devised by Al Twirp. " When is a chairman not a chairman? " Al asked, bestowing a roguish wink on the meeting. " When he hasn't a chair," went on the irrepressible Al, dexterously whisking the chair from under. In proposing a toast to the deceased, Al was moved to ask yet another good one, " When is a toast not a toast? " and, of course, quick as anything, came back the response, " To get to the other side." Al died gamely enough from wounds inflicted by a blunt instrument following his attempt to propound the conundrum, " Why does a chicken cross the road? "

As a result of the conference a new style in British comedy is likely to emerge as some lover of comedy had substituted an atomic squib for the otherwise comparatively harmless one that was to be set off under the guest of honour's chair.

Problem Picture

" HAM " is the picture that asks: " Would you take **Fried** eggs into your home? " Mrs. Phff——, housewife, of Burp-upon-Burp, says, " It is no yolk to be elastic to **Fried** eggs, and the very thought of them makes me come out all over in goose pimples. The very idea of having them in my home is enough to turn the pimples into ostrich bumps."

" Ham " is a very effective, highly controversial offering in which a Yorkshire ham mates with an egg of foreign origin. The egg is received frigidly; as a matter of fact, she had spent the last six months at least in the frig. Desperate at the suspicion with which she is regarded, and although she is already high, she goes out and gets pickled. The producers have avoided the obvious unhappy ending, in which she finishes up broke, and instead, we see a glorious Technicolor finish, with the ham and egg nestling coyly in a breakfast plate and looking slightly reminiscent of a sunset effect from " Duel in the Sun."

That Little More

" HE'S not two-faced," said the exhibitor in his defence—" he's hexagonal! "

AUSTRALIAN JOURNEY

by Moore Raymon

Kinema-going Is More of An Event and Less of An Achievement Than Here

Moore Raymond, novelist, lyric writer, script writer and journalist, left Fleet Street some months ago after scoring an international success with his first novel, "Smiley," which is to be filmed by Sir Alexander Korda. KINE. *readers will remember Raymond as film critic of the* Sunday Dispatch. *As this week's guest writer in the* KINE. *forum of expert Trade opinion, Raymond gives a short but vivid pen picture of film exhibiting in Australia—based on his impressions during a recent tour there, when he went out for London Films to find an Australian boy to play the title part in his novel. Here is his report:*

CONTINUOUS performances don't exist in Australia. Nobody goes to see a picture half-way through and wait for the same bit to come round again, because every one of the four shows daily is distinct.

Generally speaking, each three-hour programme is separated by a 15-minute break. So, for example, you get performances starting at 10.30, 1.45, 5 and 8.15.

By the way, I'm writing only about what I saw in the capital cities—Brisbane, Sydney, Melbourne, Adelaide and Perth. But I gather that the same thing goes on elsewhere.

Anyway, the result of this partition of programmes is conducive to much contentment among the public, who can book almost any seat for almost any performance and don't have to fret and fume in queues.

SMOKING is prohibited. This is a rule I couldn't understand, because the majority of kinemas are perfectly air-conditioned. But it's been like that for 20 years down under.

However, you don't have to go three hours or so without a smoke. After the shorts and second feature there's an interval.

During this break many of the audience take a stroll outside—to smoke, or to have a drink at the soda fountain, or just to stretch their legs.

If you stay inside and watch the advertisements you may buy sweets, iced drinks, peanuts, and cigarettes from the attendants who swarm all over the building.

Australia, renowned for its hospitality, is nevertheless, at present—like most other countries—a land of discourtesy.

Yet the kinemas continue to be run on the principle that the customer is not only always right, but always an honoured guest as well. I have never seen such politeness, consideration, and care for the customer's comfort as I have in Australian kinemas.

Coddling the customers starts before the programme begins. A grand foyer—beautifully carpeted and adorned in the best of taste with valuable paintings and statues—dinner jackets—lovely, cooing smartly uniformed attendants headed by a girl in an evening gown—everybody unostentatiously eager to give the utmost attention—that's the atmosphere that greets the humblest patrons of the biggest kinemas.

Result—the patrons are so flattered that they flo-o-o-at into their seats.

NO Sunday kinemas. Correct me if I'm wrong, Aussies, but I don't think any organised attempt has ever been made to have pictures shown on Sundays. Australians just accept the situation—as they accept the long-established Sunday closing of pubs—surprising docility in so vigorous a nation.

Sunny summer weather isn't half the exhibitor's headache it is over here.

For one thing, the kinemas are delightfully cool. People often go in just to get out of the heat, which scores as many centuries a season as Bradman used to do.

In Perth (Western Australia) I met an elderly woman who confessed that, after restless nights in sweltering weather, she used to go to the pictures every afternoon . . . to sleep.

Australian exhibitors don't have to worry about long summer evenings keeping people out of doors. Darkness comes between 6 and 8 in most places at most times of the year.

The theatre is no rival of the kinema because it hardly exists. The capital cities have a variety theatre each, with one (maybe two) for straight plays. Besides, few artists of any great merit appear on the Australian stage nowadays.

AMERICAN films dominate the screen over there, just as American ideas dominate the radio programmes—mostly from commercial stations.

But among the so-called society folk it's considered fashionable to go to a British picture now and again. Likewise the so-called intellectuals like to get together and yammer about the latest product from the Old Country.

As for the general public, they are growing much fonder of British pictures than the used to be—chiefly because (I suppose) Britis pictures are much better than they used be.

Australian films, naturally, do excelle business—and "The Overlanders" clean up.

But the boom years are over. Where Betty Grable musical once ran for six week it now runs for only three—and so on.

The Americans have gone and the Austr lian ex-soldiers have spent their gratuitie so money is tight. But I sometimes wonde if the Australians—like a lot of other peop in this discontented world—aren't getting wee bit tired of the same old stuff on th screen.

MY Australian hosts were Hoyts Theatre the biggest kinema circuit out there— and they did me proud wherever I went.

But it's not gratitude that makes me s they are a magnificently efficient organisatio It's my admiration for an industrious, live happy, expert group headed by managin director Ernest Turnbull.

An intense application to the job, a pr in the business, and an all-out effort to kee on making improvements—that's how Tur bull views his job.

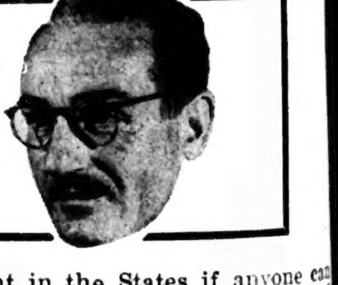
I found the same attitude throughout th whole circuit. In a country where near everybody at present seems reluctant to d any hard work, this happy Hoyts spirit cam as a pleasant shock.

I didn't have a chance of peering close at any of the other exhibiting organisation but I gathered they were much the same.

Altogether, despite the drop in receip since the wartime boom, the Australi kinema business seems to be in a happ healthy state.

BILL MOORING, ON VISIT HERE, GIVES THE

Hollywood Viewpoint on the British Film Scene



WALKING around the West End drives home the fact that there are as many British films showing in London nowadays as there used to be Hollywood films on New York's Great White Way. It all points to achievement. It sounds a note of challenge, too.

I cannot remember a time when British films stood a better chance of winning in America than they do now. At last they can win "away" as well as "at home." Unless too many of the home team fumble.

AMERICANS do not look to the British Industry for carbon copies of what Hollywood has made or is making. I am doubtful, then, when I see "They Made Me A Fugitive" and "The Upturned Glass," both well done in a way, but both thematically attuned to cycles of screenplays of which Hollywood has already made the American public quite tired. The idea of gangsters with Cockney accents is new. It may go over, but British gangster films as a diet? Put it away. There may be no bacon here: there's no Bogart either!

Psychiatry, even as brilliantly exploited as it is in "The Upturned Glass," has become poison at the American box-office. This film may do all right in the States if anyone ca persuade Universal-International to soft peda in all the publicity and advertising the fac that it deals with a psychiatrist who is mor crazy than his patients. A chain of "psycho" pictures will invite dismal flop. Britain needs to lead Hollywood film cycles; not follow them.

IT strikes me that "Frieda" is a good sta in that direction, for it breaks into a argument of which Hollywood is still afraid. Can we forgive our enemies? There are still many who think we ought not to knock our selves out trying. Public reaction to "Frieda" in the States is even more problematica than here, but courage pays in the long ru and Michael Balcon has shown plenty of tha The film is boldly and effectively done, too, and if I dare offer any criticism at all (I find it still is not taken very easily this side), it is that in developing the screenplay, Michael Balcon, his writers, Angus MacPhail and Ronald Millar, and his director, Basil Dea den, have all disregarded important minority feelings in the U.S.A., where minorities run into the millions and often mean the difference

Continued on page 35

DRASTIC CUTTING OF FILMS MAY FORFEIT QUOTA TICKET

Films Council Reports on New Measures Governing Reissues

THE ruthless cutting of old British features to bring them down to second-feature dimensions may jeopardise their quota ticket.

The ninth report of the Cinema-graph Films Council relating to e year ended March 31 declares at films which have been utilated in this way are some-mes travesties of the originals, d the Council agrees that drastic ts in general are to be eprecated.

In future, when a new lease of uota life is sought for an old ritish film, the applicant will be sked to say what will be the ngth of the reissued version. If significant cuts are to be made, and are not satisfactorily explained, the Council will normally recommend that renewal of quota value should be refused.

During the year, two long British films, "Children on Trial" and "Servant of the People," did not satisfy the "cost test" requirements and were registered as renters' quota in recognition of their "special value for entertainment purposes."

◆

Majority of Exhibitor Defaults Are Outside of Their Control

EIGHT renters' quota defaults for the year ended March 31, 946, were considered by the inematograph Films Council.

It is revealed in the annual port that two of these involved ajor American renters, who had efaulted in respect of long films nder the alternative (monetary) uota, and the remainder involved x British renters, who had perated on the "footage" basis the Act.

As it was recognised that the ear had been one of difficulty for enters owing to the shortage of udio space, and with respect of e "footage" defaulters, it was ecided that the Board of Trade ould not usefully be invited to estow specially close attention to ny of these cases. On the other and, the report goes on to say, appeared that the two "mone-ry" defaulters had made insuffi-ient efforts to fulfil their quota bligations. It was agreed that ese cases might properly be ealt with by giving "carry orward" directions to the next ear as permitted under the uota Regulations, 1940, and that e Board of Trade be invited to ll the renters concerned that ey would be expected to do etter in future.

hortage of British Films

The continuing shortage of ritish films led the Committee to gree that the majority of exhibi-or defaults were due to circum-tances outside their control. A election of 16 other cases were, owever, recommended for exami-ation with a view to possible egal proceedings.

As a result, five defaulters were roceeded against and convictions btained in all cases, the amount f the fines and costs imposed eing £285.

The Council's review of the 972 xhibitor defaults for the year nded September 30 had not aken place at the close of the ear under review.

The report, which is dated une 18, deals in full with the appointment of the Films Selection Board, which arose from the Council's Monopoly Report in 1946.

Reference is also made to the Council's recommendations for new legislation on kinematograph films.

A list of 22 of the 58 old British films submitted for the purpose of renewing their quota is given.

They were: "Dangerous Moonlight," "Hatters Castle," "Nine Men," "Much Too Shy," "One of Our Aircraft is Missing," "49th Parallel," "Pimpernel Smith." "Queen Victoria," "Sanders of the River," "Ships with Wings," "Song of Freedom," "South American George," "South Riding," "Storm in a Teacup," "The Bells Go Down," "The Citadel," "The First of the Few," "The Scarlet Pimpernel," "The Thirty-nine Steps," "The Ware Case." "The Young Mr. Pitt," "Wings of the Morning."

An outdoor story in Cinecolor, "The Assassin," featuring Barbara Britton and Dorothy Hart, is to be presented to the Trade by Columbia in its next group of pictures

20th-Fox New Chief Arrives

Continued from page 3

generally was dropping somewhat from the peak of a year or so ago.

He had come to this country, he said, with no revolutionary ideas. It was his first visit and he would be settling in for some time, but his policy would be what was always the policy of the company, to provide first-rate entertainment under equitable conditions.

On the question of the rebuilding of the Wembley studios, he said that there was no possibility of them being rebuilt in the near future anyway, quite apart from the implications of the Korda deal. He understood from Ken Hargreave that it was impossible to obtain building licences and other necessary permits, but no final decision on the matter had yet been made.

STUDIO PLASTERERS' STRIKE LATEST

Production Progress Unaffected So Far: N.A.T.K.E. Calls it "Anarchy"

WORK in the studios is progressing without inconvenience, although some effect is being felt in isolated instances.

That is the "bulletin" from the studios after the first few days of the plasterers' strike. "But," says the British Film Producers' Association, "this may not be the case if the present state of affairs continues for long."

There has been no major development in the dispute since all peace moves failed and the strikers ceased work on July 5.

"At this' last moment the plasterers are, by unconstitutional means, seeking to force the hands of the union and the employers to secure an additional 4d. per hour over the agreed rate, which would bring the plasterers' rate to 3s. 11d. per hour," said Tom O'Brien, secretary of N.A.T.K.E., after a meeting on July 3. "If this happens, painters and carpenters will claim the additional rate given to the plasterers and there will be no end to the problem. The union cannot permit what amounts to anarchy in ordered negotiations, nor allow plasterers to wreck the substantial benefits under the new agreement for 10,000 of their grades, including plasterers," he added.

"The B.F.P.A. can act as little more than an observer," a spokesman told the KINE., "although the situation is very unpleasant. We have not been approached since the strike notices came into effect," he added.

UNION TRANSFER PACT CALLED UNCONSTITUTIONAL

Studio Projectionists' Mass Meeting on July 13

FILM studio projectionists are protesting against what they term the "unconstitutional methods" of the leaders of their respective unions, respecting the effects of the recent demarkation agreement. "While we agree with the proposal that we should be catered for by a single union, and we have no particular preference as to which union is selected," declared a spokesman from one of the feature studios, "we do strongly regret the dictatorial methods of the Association of Cine Technicians, the Electrical Trades Union and the National Association of Theatrical and Kine Employees to bring it about.

"On no single occasion have we been asked for our point of view about which union we should join." he added. He said that projectionists were expected to be transferred to N.A.T.K.E. membership."

Complete unanimity was expressed in this attitude at a meeting of studio projectionists on Sunday, attended by 66 members from the various London studios, who, irrespective of their present union membership, passed the following resolution:—

"Fully Representative"

"Following the announcement of the inter-union studio demarkation agreement proposals, an open meeting of studio projectionists was held on Friday, July 4, at Hammersmith, to discuss all aspects of the procedure adopted by the unions in formulating these proposals.

"The meeting, which was fully representative, covered 14 feature studios including processing and laboratory grades.

"After discussion, it was unanimously agreed that a protest be sent to the National Executive Councils of the unions concerned calling attention to the unconstitutional methods adopted, and requesting a mass meeting in London of all grades of production projectionists on Sunday, July 13, to further discuss this matter."

This resolution, KINE. was informed, went before A.C.T.'s General Council meeting on July 6 and a recommendation was made that the inter-union committee be recalled with a view to holding a mass meeting as requested at the earliest possible moment.

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N.A.T.K.E. TO HONOUR R. F. WALSH

The Film Studio Division of the National Association of Theatrical and Kine. Employees is organising a complimentary dinner to R. F. Walsh, president of America's International Alliance of Film Studio Employees.

The dinner, which will be attended by all chief stewards from studios, will take place at the Holborn Restaurant, W.C.1, on July 15 at 7.30 p.m.

15 to 20 BRITISH FILMS FOR JAPAN

B.F.P.A. Representatives' Visit Planned

ARRANGEMENTS are being made for representatives of the British Film Producers' Association to visit Japan.

Limited private trade, according to the Minister of State (Hector McNeil), in a reply to Walter Fletcher, is to be resumed on August 15, and, as a start, 400 business representatives will be admitted. America and other nationalities will participate in this resumption of private international trade with Japan.

A representative of the B.F.P.A. said that the Association for the past few months has been negotiating for the distribution of British films commercially in Japan.

Norman Westwood, of the British Commonwealth Film Corporation, the exporting organisation for the B.F.P.A., is already on his way to Japan, it was stated.

The Association has 15 to 20 films in preparation for this market.

About 250 kinemas in Japan now show European films, of which the majority are American.

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U.S.-FRANCO PRODUCTION ARRANGEMENT

Sam Bischoff's Deal

A deal has been made by producer Sam Bischoff with the Société Nouvelle Pathé Cinema of Paris for production of a dual cast picture to be made in France and Hollywood.

The picture, tentatively titled "Adventure in Morocco," is a story of the French Foreign Legion and will be made on location in France and North Africa. United Artists will release the English-language version.

Plans call for an American cast and director to be in Morocco by September 15. At the same time a French cast will arrive from Paris to work in a simultaneous French version under the same American director.

George Bricker is writing the screenplay for the American version, based on the original French novel by J. N. Ermolieff.

Pathe Exclusive on Fight Film

Although Pathé News' exclusive of the Phillips-Anderson fight does not prove the correctness of the referee's decision—the boxers were locked at the time the blow fell—kinemagoers will have a chance to follow most of the exciting bout.

It was released during the early part of this week as part of the regular newsreel edition.

A kinema showing cartoons, travel and interest films, and silly symphonies has been opened at the Cliftonville Lido.

With the recent signing of the Paramount-Liberty Films agreement, four of Hollywood's outstanding producers, Frank Capra, William Wyler, George Stevens and executive-producer Samuel J. Briskin, have been assembled under the Paramount banner

IN YOUR OWN WORDS

Letters to the Editor

C.M.A. Thanks "The Manager" and says "Our Strength is Growing"

I SHOULD like to record my appreciation to your contributor, "The Manager," for his most opportune remarks contained in your issue of June 19.

Rather than tell your contributor to "mind his own business," I agree wholeheartedly with him when he says he is minding his own business. Furthermore he is, with great wisdom, helping to mind (and safeguard) his brother managers' business, and he is certainly minding and helping mine.

His timely remarks have brought quite an influx of new members into the C.M.A. during the past couple of weeks, and whatever certain unfortunately misinformed persons may have to say re "depleted membership," our strength to-day is in a quite happy and healthy state, and this rosy state of affairs has been helped considerably by "The Manager's" sage comments.

H. J. BRETT.
Hon. Secretary, C.M.A.
1, Hamilton Road, W.5.

"Lest We Managers Forget"

I would like to ask F. Elston how long he has been in the managerial sphere of the kinematograph industry?

Does he know that as recently as 10 years ago, about the time I, still a comparative newcomer, entered the Trade, that managers worked at least 60 to 70 hours per week; that a half-day off duty in addition to a whole day was unheard of; that to leave one's theatre, even for five minutes, after the theatre was open to the public, meant certain dismissal—if caught?

I would suggest to Mr. Elston that not all employers are as considerate as he would fondly imagine, if so, no cases of employers not adhering to the accepted conditions between the C.E.A. and the S.C.M., would have arisen for arbitration, which I can assure Mr. Elston most certainly have.

Finally, I would add that I do agree with Mr. Elston that many managers have "brains," but of a type only too prevalent these days, the type of brain that jumps at accepting the better conditions they now enjoy without supporting the organisation which was initiated and negotiated by a few who were without fear or favour.

JOHN COLLINS,
General Manager.
Davis Theatre, Croydon.

BRUM'S GOOD WORK FOR CHARITY

Kinemas and Their Contributions

MORE than half of the total of £8,798 raised for this year's Birmingham Hospitals and Charities Appeal Fund collection was contributed by kinemas in Birmingham, Smethwick and Sutton Coldfield.

The individual contributions were:—

Odeon, New Street, Birmingham, £1,236; Forum, £400; Gaumont Palace, £327; West End, £221; Futurist, £177, and the Scala, £107.

Principal suburban contributions were: Piccadilly, Sparkbrook, £190; Odeon, Shirley, £179; Odeon, Perry Barr, £177; Regal, Handsworth, £168; Oak, Selly Oak, £151; Grove, Handsworth, £136; Kingston, Small Heath, £130; Robin Hood, Hall Green, £129, and Kingsway, King's Heath, Pavilion, Stirchley, and Villa Cross, Handsworth, £125 each. The Smethwick collections were:—Princes Hall, £86; Rink, £85; Windsor, £71; Empire, £43; Majestic, £41; Electric, £19, and Beacon, £18. At Sutton Coldfield the Odeon topped the list with £269, followed by the Pavilion, £134, and the Empress, £105.

Derby Doesn't Want Local Censorship

A proposal that Derby Council should set up a committee to see every film shown in the town failed to find one supporter at last Wednesday's meeting of the Council.

The proposer thought that if such a committee was set up, with a parson, the Chief Constable, a teacher, and a mother as members, "there would no longer be any children in the remand homes."

Ald. W. R. Raynes, chairman of the Estates and Development Committee, replied that a "horrific" film was never shown in Derby. The kinema business was being carried out in a very satisfactory manner, and if there was any complaint it would receive immediate attention.

Committee to Probe Censorship and Children at Kinemas

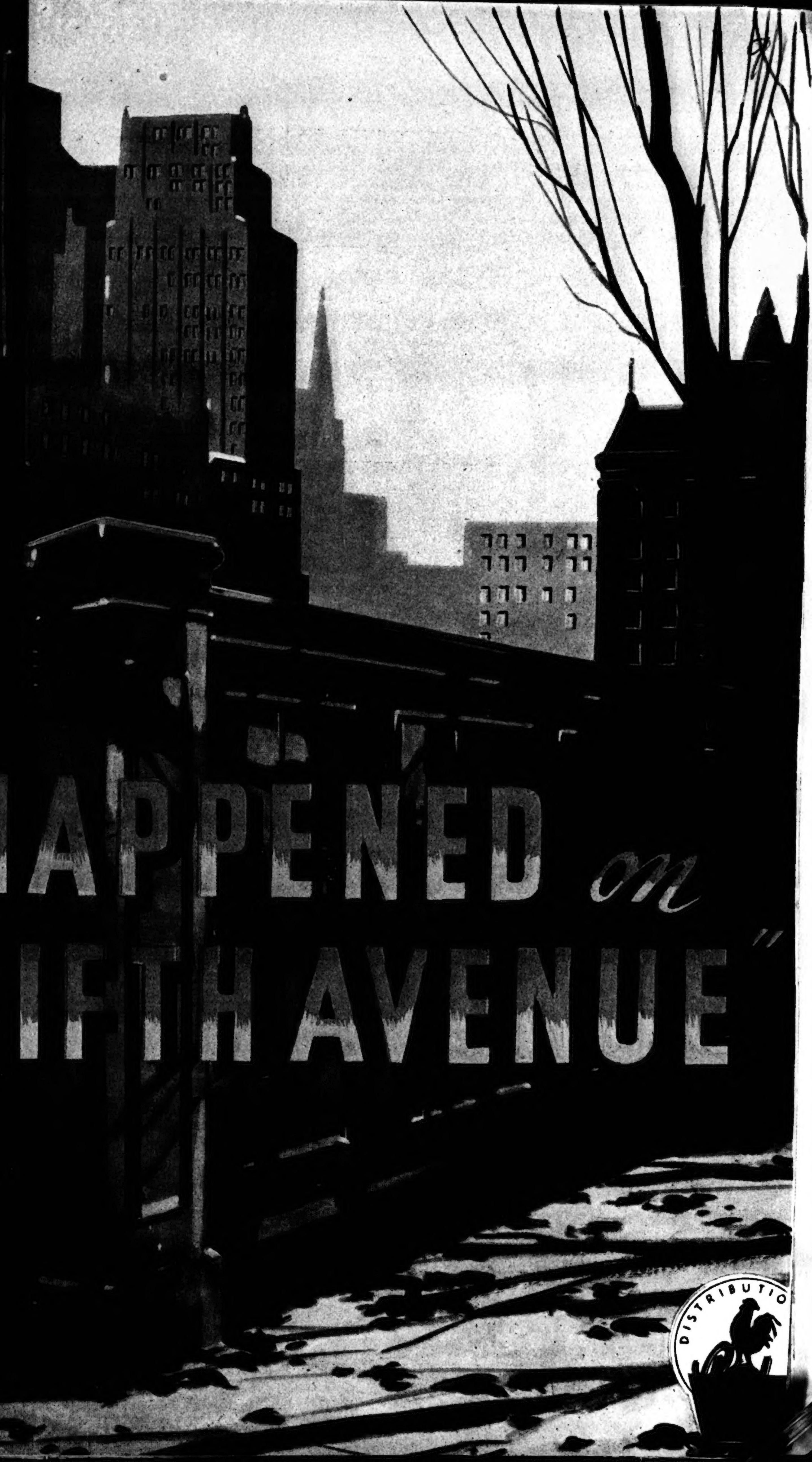
A COMMITTEE is to be set up by the Home Secretary, the Minister of Education and the Under Secretary of State for Scotland to probe existing censorship machinery and examine certain aspects of the admission of children to kinemas.

This decision was given to a deputation representing the County Councils Association, Association of Municipal Corporations, Association of Education Committees, the Joint Committee of the four secondary associations, the National Union of Teachers, Association of County Councils of Scotland and the Association of County of Cities (Scotland) which, as reported in last week's KINE., discussed these matters with the Ministers at the Home Office on July 1.

Precise terms of reference for the committee are to be decided later.

A.M.P.A.S. Honour Rank

The Board of Governors of the Academy of Motion Picture Arts and Sciences gave a luncheon in honour of J. Arthur Rank on Tuesday at the Friars Club. In addition to the 22 members of the board the company included Robert Benjamin, Arthur Krimm, Ian Cremieu Javal, Nate Blumberg, Leo Spits and William Goetz. Jean Hersholt presided.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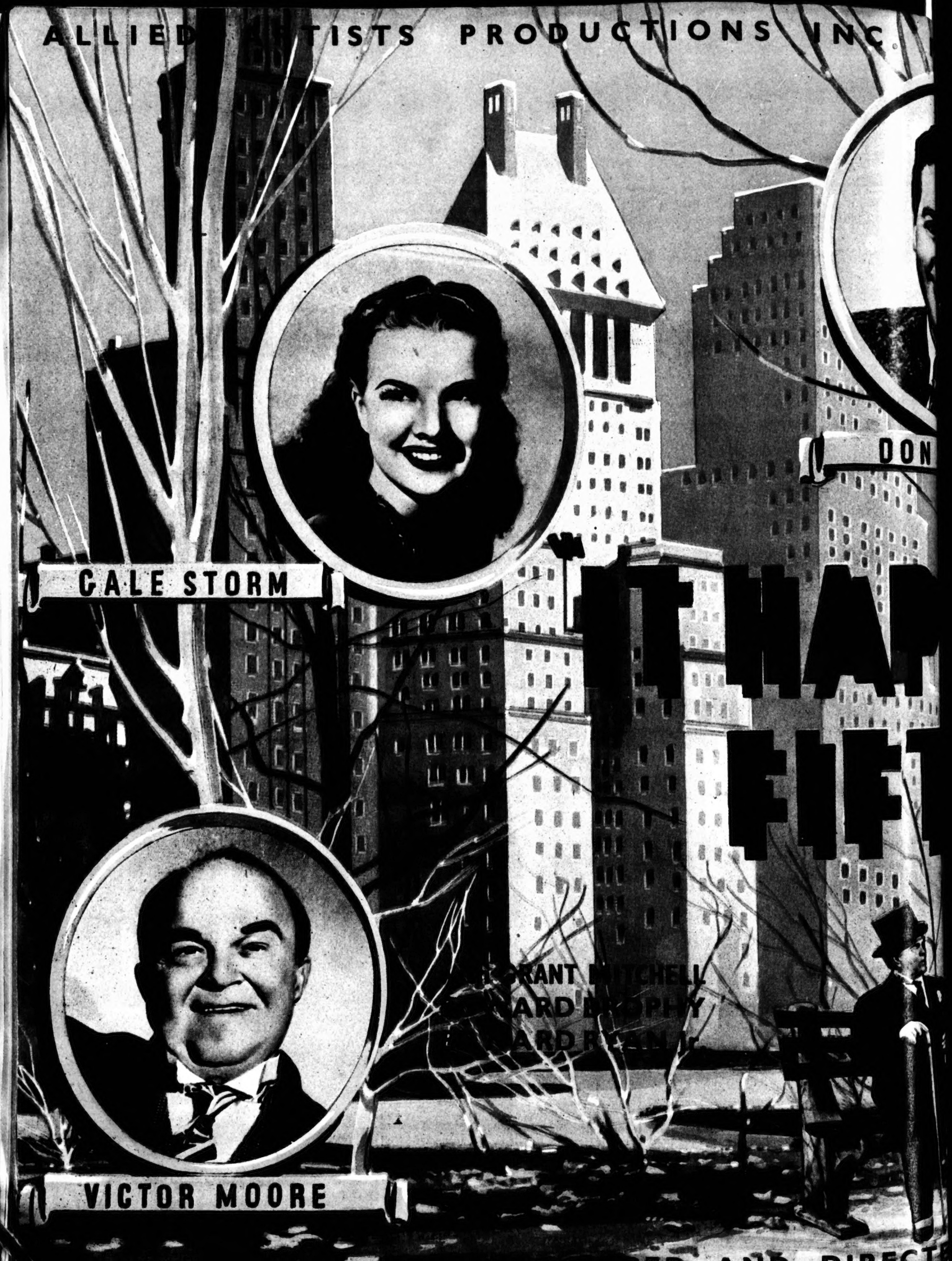
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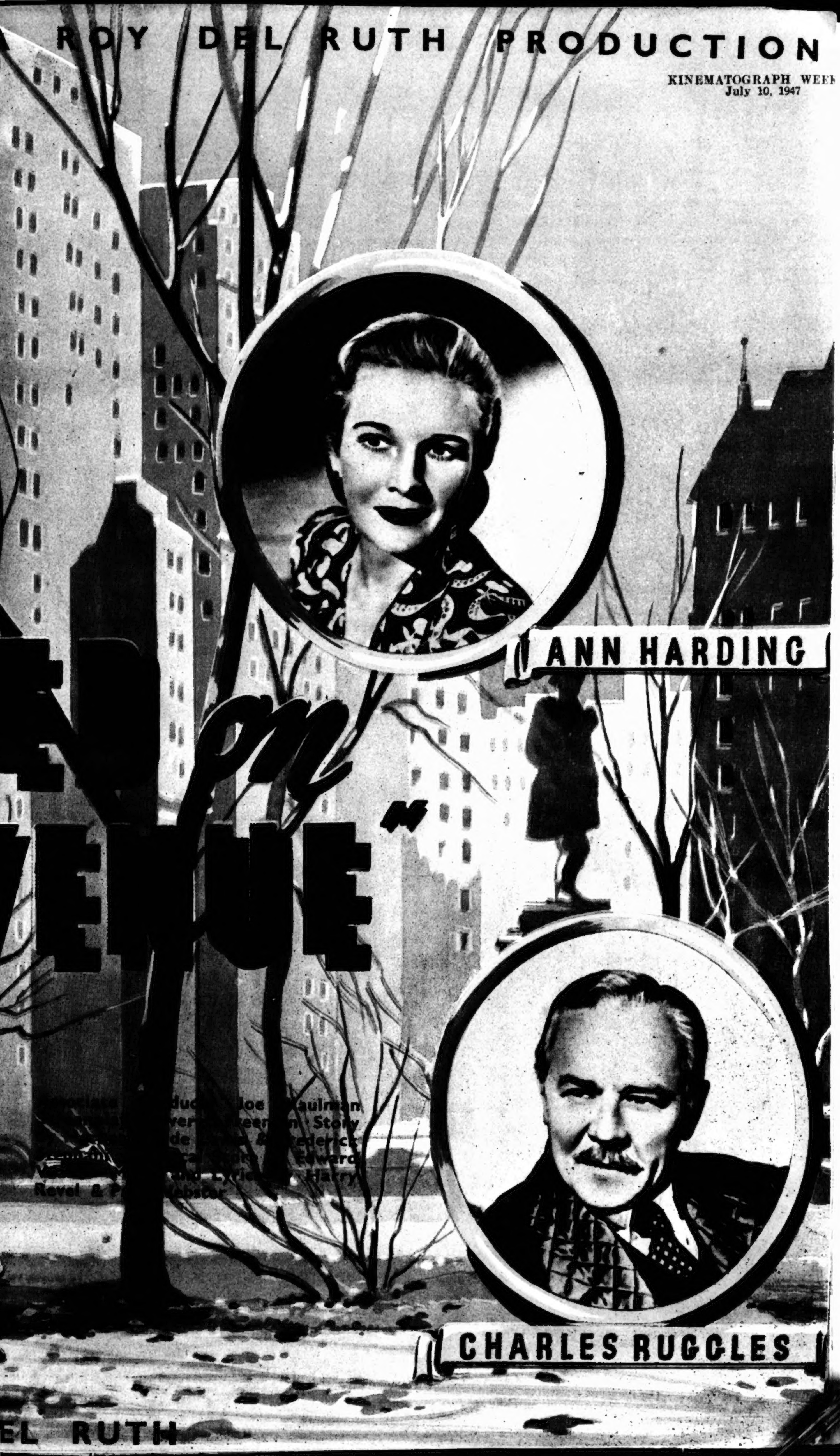
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.C.T. Puts its Seal to Three Inter-Union Agreements

FAVOURABLE TALKS WITH WALSH FOR INTERCHANGE OF TECHNICIANS

REE new agreements were endorsed at last Sunday's meeting of the General Council of the Association of Cinema Technicians. comprised agreements with the British Film Producers' Associa- relating to the feature studio section and the working week, A.C.T. rical Trades Union and National Association of Theatre and ma Technicians, and also the new agreement with the Newsreel ciation.

e first two were expected to be endorsed by the B.F.P.A. at yester- (Wednesday's) meeting, and the full terms, which are said to be prehensive, are expected to be available shortly. There are, how- three minor points to be cleared up with the Newsreel Association.

eciprocity Arrangements

reign technicians employed in ish studios were the subject of onged deliberation at the eral Council meeting.

an A.C.T. Press conference on day, George Elvin, secretary, that he had had two favour- discussions with Richard sh, president of the U.S. film on, the International Alliance Film Studio Employers, in con- ion with a proposed reciprocal ngement. There would be a her meeting before Mr. Walsh rned to America, to which resentatives of N.A.T.K.E. ld be invited.

he outcome of these discussions uring which Walsh has ex- ssed his desire to negotiate— l decide whether the three tish technicians who sail for the tes on July 31, under the terms an earlier agreement, will be owed to work or "observe" in llywood.

20th-Fox Discussions

he Association is thrashing out number of points with 20th ntury-Fox in connection with employment of foreign tech- ians, and it hopes to establish imilar agreement to that operat- with other companies.

ontact has been made with ench unions to facilitate freedom of newsreel techni- ns when working overseas. They have agreed to place se personnel in the same category as journalists.

.C.T. is expanding in the North of England and in otland. Organisers have made several visits to these as, and, as a result, most production companies are ognising the Association's agreements.

Scotland holds out every promise of becoming a big tre for production—at least 10 companies have signed cts with A.C.T.

onciliation Pacts

The union has been instrumental in settling on favour- le terms conciliation cases affecting the stills depart- ent at Denham and G.B. Animation. A case of illness ising out of location work has been settled after three ars of negotiations for a Two Cities' employee.

A series of five lectures in London is to be held by the C.T. in conjunction with the B.K.S. during the Society's rthcoming season.

At the annual meeting of the T.U.C.'s Non-Manual orkers Advisory Council, George Fluin was re-elected the Executive Committee. A.C.T. has sent a telegram Laurence Olivier, congratulating him on his knight- ood.

The next General Council meeting has been fixed for unday, August 10.

EASTBOURNE WANTS SEATING PLAN

Eastbourne exhibitors are to be asked by the council agree to conditions on the lines recently adopted by e Middlesex County Council requiring the display of plan showing the prices charged for seats in kinemas hroughout the day, and imposing a condition that hose prices shall not be raised during the day.

GREATER UNION CIRCUIT OVER 100 STRONG

N. B. Rydge Celebrates Tenth Anniversary

THE celebration of Norman B. Rydge's tenth anniversary as chairman and managing director of Greater Union Theatres and Associated Companies was participated in by a representative gathering of the staff of the organisation.

The Greater Union of to-day is an amazing contrast from the Greater Union of which Mr. Rydge took control in 1937. Then a small circuit, struggling with meagre film supplies, it faced the colossal overdraft of £400,000. To-day it is more than 100 theatres strong, widely affiliated with all sections of the Industry, financially sound and making great headway.

Congratulatory messages were received from Barney Balaban, Capt. Harold Auten, Adolph Zukor, George Weltner, Cecil B. DeMille, Joseph McConville, Henry Ginsberg, Clement Crystal, and others in the American and Australian Industry and elsewhere.

Warner's Trade screening for to-day (July 10) at Studio One at 10.30 a.m. is THE TWO MRS. CARROLLS, featuring Humphrey Bogart and Barbara Stanwyck

King's Hall, Dover, Reopening July 14

THE King's Hall, Dover, now an Odeon kinema, is to reopen on July 14 with "Frieda" and "Bush Christmas." The band of the Royal Marines will appear on the stage and the ceremony will be performed by the Mayor of Dover (Coun. A. T. Goodfellow, J.P.).

The King's Hall was destroyed by fire in December, 1937. Rebuilding began in 1939, but work ceased at the outbreak of war. The building was used for naval gunnery training during the war years.

Darlington Ban

Darlington Town Council has banned "The Birth of a Baby." The opinion was expressed that the film might be all right for medical students and nurses but not suitable for exhibiting to young people.

EARLY START ON NORWICH FILM FACTORY

Staff of 600 to be Fully Employed

A STAFF of 450 men and 150 women will be fully employed when the film-stock factory to be built at Norwich by Norfolk Film Base, Ltd., starts operations.

Hopes that an early start will be made with the new factory were held out at the meeting of the City Council, which granted a lease of 35 acres in Hall Road for 99 years at £660 per annum.

N. Tillett, chairman of the Town Planning Committee, said he was glad that the name of Norfolk had been included in Messrs. Courtaulds' subsidiary company. One of the reasons the company came to Norwich was for the purity of its air.

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Sheffield Kinema to Close—Unless

The Picture House, Eckington, near Sheffield, is likely to be closed because labour and materials cannot be obtained for major structural alterations.

A renewal of the kinema licence was granted by the magistrates in January subject to the projection room being lined with fireproof material to reduce fire risks.

The magistrates turned down an alternative scheme proposed by the lessees, Rotherham District Cinemas, and said the licence would be withdrawn unless the original scheme was carried through.

Bristol Exhibitor's Will

William S. Chamberlain, of Portishead, late proprietor of the Magnet Cinema, Bristol, who died on December 27 last, left £3,206 17s. gross, with net personalty nil.

A gantry camera view of the studio party given to the Press by Sonia Dresdel, seen in the centre with John Harlow on the set of the Dryhurst production WHILE I LIVE at M-G-M Elstree. All the stars of the unit working on the film were also present

FINANCIAL FACTS AND FIGURES *by* V. J. BURTT

Proposed U.S. Film Cuts Hit Share Market

FIGURES DOWN ON LAST YEAR

THE proposed cut of 16⅔ per cent. in American film imports as expressed in the reduction from £18,000,000 to £15,000,000 in film remittances had a bad effect on kinema and film shares. Add to it the prospect of an import duty on all films coming into the country, and investors naturally feel far from happy.

From the home standpoint, too, we have a recent statement by Sir Philip Warter that the peak of attendances has been passed.

Apart from the direct impacts, the kinema market is also being affected by the very obscure international situation, which now seems to have definitely halted the eight-year rise in equities and the general import cuts.

In detail, losses among kinema shares were not severe, although fairly general. Among the big groups, A.B.P.C. fell 6d. to 24s. 6d., Gaumont 6d. to 23s. 3d., and Odeon Theatres 1s. 3d. to 43s.

Elsewhere, African Theatres, though well outside the European environment, fell 10s. to £6¾. British and Dominions, which might be favourably affected by the restrictions on American films, fell 9d. to 20s. 6d. Capital and Provincial News Theatres also lost 9d. at 15s. 9d., while Moss Empires were 1s. 3d. lower at 40s.

Stoll Theatres Corporation continued to slide away, and are now only 15s. 4½d., a further loss of 7½d.

A glance at the accompanying table shows how far many shares have fallen from last year's highest. A.B.P.C., for instance, are over 6s. down despite the increased dividend; British and Dominions are nearly 7s. lower; Cinema Television have dropped from 6s. 7½d. to 3s. 3d.; Gaumont-British from 28s. 10½d. to 23s. 3d. Odeon Theatres have lost over 10s.

COMPANY LIMITED BY GUARANTEE.

Association of Specialised Film Producers, Ltd.—Registered June 26 as a company limited by guarantee, without share capital, with 100 members, each liable for £1 in the event of winding up. Objects: To acquire all or any of the assets of the association of similar name (formerly known as Association of Short Film Producers), and to develop all branches of the film-producing industry, etc. The subscribers are:

Diagram Films, Ltd., Film Centre, Ltd., Merton Park Studios, Ltd., G.-B. Animation, Ltd., G.-B. Screen Services, Ltd., Film Producers' Guild, Ltd., and International Realist, Ltd.

The first members of the Executive Council are: Harry B. Woolfe, Rokeby, Amenbury Lane, Harpenden; Frank A. Hoare, 22, Colebrook Close, S.W.5; Ian H. Cremieu-Javal, Edgar H. M. Anstey, John E. G. Curthoys, David D. Hand, Alfred T. Burlinson, Edward W. Beckett, Sergei, Nolbandov, Ervent Pearl, Eric P. L. Pelly and Basil Wright. Registered office: 3, Portman Chambers, 7-9, Baker Street, W.1.

New Private Companies

Coleford Cinema Co., Ltd.—Registered June 27. Capital, £100 in £1 shares. Directors are: Mrs. Sara B. Reeves and Miss Marjorie B. Reeves, both of Bleak Cottage, Coleford, and Richard W. C. Reeves, High Bank, Kenwood Drive, Beckenham, Kent (director, Johnson and Phillips, Ltd.). Registered office: High Street, Coleford, Glos.

Forum (Coventry), Ltd.—Registered June 27. Capital, £1,000 in £1 shares. Kinema proprietors, etc. Directors: Harold T. A. Philpot, Pandora, Culver Road, Felpham, Sussex, and Geo. W. R. Philpot, Hill Crest, Forrest Road, Kenilworth, Warwicks. Solicitors: Band, Hatton and Co., Coventry. Registered office: Forum, Walsgrave Road, Coventry.

Savoy (Coventry), Ltd.—Registered June 26. Capital, £1,000 in £1 shares. Object and other particulars similar to Forum (Coventry), Ltd. Registered office: Savoy, Radford Road, Coventry.

Rita Hayworth, centre, Marc Platt and Virginia Hunter in Columbia's Technicolor musical, DOWN TO EARTH, which is to be Trade shown on July 22, at Studio One, at 10.45 a.m.

"HENRY V" EARNS 650,000 DOLLARS

SINCE "Henry V" opened before an American audience at Boston on April 3, 1946, more than 650,000 dollars have been placed to Britain's credit from the American screening of Laurence Olivier's Technicolor film, which returns for a fourth season in the West End, at the Palace on Sunday.

This revenue has been gained solely on extended pre-release runs in a number of important centres at advanced admission prices.

The J. Arthur Rank Organisation in New York, which is jointly responsible with United Artists for the U.S. distribution of the film, estimate that it will play for upwards of two years on this policy and will have netted over 2½ million pounds before its tour comes to an end.

SHARE MARKET BAROMETER

	1946			
	High	Low	Latest	Change
African Theatres Ord.	£6¾	£5¾	£6¾	—10/-
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/0	24/6	— -/6
„ „ „ 6% Pref.	32/6	25/3	29/6	—
„ „ „ 4½% Pre.-Pf.	25/4½	22/1½	23/9	— -/3
A.P.P.H. Ord.	46/3	28/-	41/3	— 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	20/6	— -/9
„ „ „ 5½% Pref.	23/4½	20/-	22/-	— -/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	— -/6
„ „ Ord.	6/10½	5/6	6/6	— -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
„ „ „ 6% Pref.	26/-	24/6	20/-	— -/3
„ „ „ 5% Notes	100½	98½	£92	—
„ „ „ 4% Debs.	102½	£98¾	£100	+ 10/-
Capital Prov. News (5/-)	20/6	12/-	15/9	— -/9
Cine Television "B" Ord.	6/7½	2/6	3/3	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	— -/6
Gaumont British Ord. (10/-)	28/10½	21/3	23/3	— -/6
„ „ "A" Ord. (5/-)	18/6¾	12/-	10/9	— -/6
„ „ 5½% 1st Pref.	28/10½	21/3	26/9	—
„ „ 3¾% Debs.	£109½	£100	£104	—
General Theatres Prefd. (6/8)	28/6	12/6¾	26/3	— -/3
„ „ 3½% Debs.	£105½	£102½	£100	+ £1
Granada Theatres 1st Pref.	22/9	19/-	20/6	— -/6
Kinemas Ord. (5/-)	12/7½	10/-	10/6	—
Mde. Tussaud Def. (1/-)	7/9	4/0¾	5/6	—
„ „ Prefd. Ord.	30/3	22/6	25/-	+ -/6
Moss Empires Ord.	48/-	40/-	40/-	— 1/3
„ „ Cum. Pref.	25/3	23/-	24/6	—
„ „ 3½% Deb.	£105	£103	£105	+10/-
Odeon Assoc. 4½% Pref.	—	—	21/6	—
„ „ 3½% Deb.	—	—	£100	—
Odeon Props. 4½% Pref.	25/3	21/-	22/6	— -/6
„ „ 3½% Debs.	£109	£98	£104	— £1
„ „ 4% Debs.	£108¾	£101¼	£104	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	43/-	— 1/3
„ „ 6% Pref.	30/6	25/9	28/-	— -/9
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/-	+ -/3
„ 7½% "A" Pref.	33/9	30/7½	33/9	— 3/-
„ 7½% "B" Pref.	33/9	31/-	33/-	— -/6
„ Construction 7% Pref.	33/3	28/3	30/-	— -/9
Scophony (5/-)	16/-	6/6	5/3	—
Stoll Theatres Corpn.	24/9	17/9	15/4½	— -/7½
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
„ „ 6% Pref. (10/-)	12/3	7/6	9/6	— -/6
United Entertainment Ord. (5/-)	11/11½	10/3	11/-	—

CHILDREN'S FILMS OF BRITISH HISTORY

G.-B. Instructional Plan Outlined

AS studio and production fac ties become easier, Childre Entertainment Films, a depa ment of G.-B. Instructional, ho to make films of British hist and of stories of high endeav in explorations, social reform a the sciences.

These plans are outlined in year book published this week the Children's Entertainm Films.

The book states that if the in Great Britain against employ children of under 15 in the stud were amended, it would possible to film popular childre classics which portray family

As yet, no well-known childre books have been filmed by C.E. and there are various reasons this, apart from the problem the employment of childr Many of the stories adults loved children are found, on re-readi to be largely descriptive. The is often very little of the ac and movement in them which essential for a successful fi says the book.

Many of the fairy stories wh would involve cartoon work, ca not be undertaken yet because the production difficulties a high cost of this medium.

In the meantime, a programm of children's films has bee launched, which is gradually co forming to the principle evolve by an advisory council.

Since 1944, 63 films have bee produced and an additional were planned for 1947. Amo them are six features, includi the universally popular "Bu Christmas," which promises become a children's class Series and serial subjects, issues of "Club Magazine" w have been issued by the end of th year, and many nature, travel an similar subjects are listed.

During the current year, fou cartoons in colour are scheduled.

Smethwick Recommends British Films for S.O.

In addition to the generally recognised conditions for Sunday opening, Smethwick Borough Council has attached a number of special regulations to its licence for Sunday performances at the Rink, Electric, Beacon, Windsor, Empire and Princes kinemas.

Most important of these stipulates that British films should be given preference, and the subjects chosen should have educational and healthy qualities.

The council has set the Sunday opening charity levy at 10 per cent. and has fixed the hours for these shows at 7 p.m. to 10 p.m. No person who has been employed on the previous six days shall be employed on a Sunday show, and musicians and operators engaged shall be paid such wages as set out by their trade union. A return of the staff employed, giving details of their duties, is required for each kinema.

To help the Lord Mayor of London's National Flood Distress Fund, a Sunday concert was given at the Empress, Runcorn, by the kind permission of R. H. Godfrey, the managing director, and resulted in a sum of £145 being handed to the local mayor. Here is John Darlington, the manager, making the presentation

ALLIED ARTISTS TO FILM HERE

Broidy Arriving in August

ALFRED NOYES' "The Highwayman," which James S. Burkett will produce for Allied Artists, is to be filmed in England. This was announced by Steve Broidy, president of the company, who is planning a trip to this country during August, when he will make the final arrangements here.

The script for the film has been completed by the author, in association with Jack DeWitt and Renault Duncan, and producer Burkett will leave Hollywood for England as soon as Steve Broidy has set the final production details.

"The Highwayman," which Pathé will release, is to be one of Allied Artists' top productions during the coming year.

"Down to Earth" Charity Premiere

Rita Hayworth, who has become a patron of the British Limbless Ex-Servicemen's Association, will make a personal appearance on behalf of this cause at the Gaumont Haymarket, on July 21.

This is the occasion of the Royal world premiére of her Columbia picture, "Down to Earth," in aid of the Association, for which it is hoped to raise £10,000.

The Duchess of Gloucester, the U.S. Ambassador, Ernest Bevin, and Anthony Eden will be among the distinguished guests.

Continental Season at Manchester

Harry Buxton, who controls four kinemas in central Manchester, is presenting a series of Continental films at the Gaiety, commencing with "The Barber of Seville" this week (July 6-12).

Later in the summer there will be programmes of Continental films at the New Oxford and Market Street kinemas.

EIRE HAS BLACK MARKET IN SUNDAY TICKETS

"No Power to Deal with Street Trading"

THE Eire Government does not intend to take legislative action against black marketeers in Sunday kinema tickets, and Minister of Justice Mr. Boland stated in the Dail, in reply to L. Cosgrave, that he was aware of the sale of kinema tickets for Sunday night shows in Dublin at prices considerably in excess of the face value of the tickets.

Under the existing law, he said, there was no power to deal effectively with street trading of this kind and he was not satisfied that the abuse was such to justify new legislation.

Film Imports

Imports of exposed film into Eire during January this year totalled 539,914 ft., valued at £16,894, it is revealed in the statistics published by the Department of Industry and Commerce.

The figures for January, 1946, were 666,841 ft., valued at £15,520.

Carlingford's First

Carlingford has its first kinema, the Abbey, built by a local company at a cost of £12,500 and seating 450 people.

"Criminal Injury by Fire"

Following the destruction by fire of the Regal at Westport, County Mayo, Eire, the owners have lodged a claim against the local authority for £10,250 for criminal injury by fire.

N. Ireland C.E.A. Golf Tournament

The first golf tournament organised by the C.E.A. Northern Ireland Branch was a great success and most of the credit must go to Herbie Bell, of the Crumlin, Belfast, for his arrangements. So much did the 43 members and friends enjoy the day's outing that they have asked for another before the summer ends, and, if possible, in Northern Ireland this time and not Eire. Before and after the tournament, Louis Hyman, the chairman of the local branch, proved a generous host to all.

Winner of the Wilton Trophy was F. Murtagh, of Newry, runner up N. Christie, of Coleraine, and third W. M'Gonigle, of Kilkeel. The visitors' prizes were won by N. Robinson and H. Baird.

Curran Staff Outing by Air

Something really novel in staff outings was organised by one of the most enterprising exhibitors, Jimmy Curran, head of the Curran Circuit in Northern Ireland.

The staffs of the kinemas were taken by bus and car to Newtownards Airport from Belfast, where Jimmy had chartered six passenger planes to fly the staffs by relays to the Isle of Man.

After a day on the island, the staffs were brought home in relays by planes after their novel outing

Joan Fontaine and Patric Knowles as they appear in Universal-International's IVY, dramatic story of a girl who poisons her husband, which was Trade shown by G.F.D. yesterday, July 9, at Studio One

On the S.O. Fronts

JULY 18 IS POLLING DAY FOR BIRKENHEAD AND NOTTINGHAM

NOTTINGHAM.—Poll fixed for Friday, July 18. Town's meeting resulted in a defeat, with 144 in favour and 534 against.

Protests were made that the time of the meeting (6 p.m.) made it impossible for many people to get from work in time. As a matter of fact, the hall was full 20 minutes before the time and a large crowd of several hundreds was locked outside.

Coun. Tom Roper, chairman of the Watch Committee, said the opponents of Sunday opening had not made a single alternative suggestion what should be done to take people off the streets. There had been less rowdyism in the city centre since kinemas were opened, and Ald. H. Bowles, chairman of the General Purposes Committee, who moved the appropriate resolution, said his summing-up of the situation was that the opposition did not want to go to the kinemas themselves and were determined that others should not do so.

BIRKENHEAD.—Poll fixed for Friday, July 18.

CROSBY (near Liverpool) Council has decided to apply for a draft order.

DUDLEY.—Poll result: For, 3,723; against, 3,237. Approximately one-sixth of the electors voted.

HINCKLEY.—Public meeting was due to debate Sunday opening yesterday (July 9).

LICHFIELD.—Town's meeting. In favour, 249; against 22. Poll to be held on July 16.

LONG EATON.—The Urban Council has agreed to apply for a draft order.

NORTHAMPTON.—At its June 30 meeting, Northampton Town Council decided that the Watch Committee should consider further a proposal for the setting up of an advisory committee of local kinema managers in connection with the class of film to be shown on Sundays.

REDDITCH.—Town's meeting. In favour 164; against 21.

RAMSEY.—Following defeat of Sunday opening proposal at public meeting, Council has decided, by 6 votes to 4, to hold a poll on the question.

SCUNTHORPE.—Magistrates have given permission for Sunday films as from August 10, between 4.30 p.m. and 10 p.m., subject to the exhibition of "suitable" films and various other conditions.

WIGSTON (LEICS.).—Town's meeting July 3. In favour, 115; against, 36.

B.F.I. Summer School on Visual Education

Thirty-six education authorities and 15 training colleges have nominated teachers to attend the British Film Institute's annual summer school on visual education, which opens at Weetwood Hall, Leeds, on July 15.

The course is essentially a practical one, covering instruction in the use of diascopes, episcopes, sound and silent film projectors, maintenance, film handling, rectification of faults and film appraisal.

Lecturers include H. E. Dance, H.M.I., on visual methods; M. T. Woodhouse, Senior Lecturer, Leeds Training College; W. F. Houghton, Director of Education, Darlington; Oliver Bell, Director, British Film Institute; B. E. Gillett, Hon. Secretary Birmingham Teachers' Film Society; F. E. Farley, Educational Representative, British Film Institute; Donald Mackenzie, Principal Gaumont-British-Instructional Education Division; R. K. Neilson-Baxter, Executive Producer, Basic Films; A. Russell Boreland, Educational Director, British Instructional Films; Edgar Anstey, Managing Director, Film Centre, Ltd.; and A. W. Bartram, Lecturer in Science and Visual Education, Folkestone Training College.

Other activities in the fortnight's course include a visit to children's matinées and programmes of the latest educational films.

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RICHARD ATT OROUG

(BY ARRANGEMENT WITH THE G BROTHERS)

SHEILA

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NOW BEING TRADE SHOWN THROUGHOUT THE PROVINCES

DIRECTED BY JOHN ADDY C S · PRODUCED BY

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OROUGH · BARRY K. BARNES
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with GARRY MARSH · JOHN WARWICK
JUDY KELLY · BARRY JONES · BILL ROWBOTHAM

THE BRITISH PICTURE WITH ACTION!

S · PRODUCED BY JAMES CARTER
NT RELEASE

B.F.P.A. Reports New Deal With Unions is in Advanced State

FUTURE POLICY ON FESTIVALS IN THE BALANCE

AT the B.F.P.A. Press conference following the Executive Council meeting last week, Sir Henry French stated that the draft agreement negotiated with the A.C.T., and the report of the joint grading committee recommending the revision of wage rates covered by existing agreements with N.A.T.K.E. and E.T.U., were in an advanced state and would be considered at a special meeting of the Council. This took place yesterday (Wednesday).

Sir Henry said that these affairs were very closely bound up with the decisions which the B.F.P.A. had taken to reduce studio standard working hours from 47 to 44. This decision, which by now will have been communicated to the three unions, influenced all negotiations in connection with the A.C.T. agreement and the grading.

The decisions on the reduction of hours proposal took the form of amendments and additions to a document of some eight paragraphs, which had been returned to the unions for their consideration. There will be a Press announcement on this and the other pending agreements as soon as ratification is assured.

Plasterers' Dispute

On the subject of the plasterers' dispute with N.A.T.K.E. and their action in giving notice to the studios, the B.F.P.A. attitude is one of strict impartiality. Every effort is being made to find substitute labour and methods of work, should the plasterers maintain their action.

With reference to film festivals, Sir Henry said that he and E. Wingrove, general secretary, had attended the Brussels Festival. and had made a report to the Council, as a result of which the question of the B.F.P.A.'s future policy on this subject was placed in the hands of the export committee for its consideration. It was essential for this matter to be reviewed in this way, continued Sir Henry, because if we were going to co-operate on these occasions, we should either do it extremely well or not at all.

An obvious point for consideration was that we have few stars and directors to spare for these festivals. They are expensive in time and money, and if we accepted all the invitations we receive, there would be serious dislocation of production. The export committee would consider the matter in the light of the Brussels experience and the possible value from the export point of view. He gave it as a personal opinion that a meeting of the Joint Committee of the B.F.P.A. and M.P.A.A. of America on the subject was desirable

Festival Diplomacy

Wingrove pointed out that the B.F.P.A. is very careful in considering invitations to such functions. For instance, the Association had declined an invitation to visit Cannes this year in favour, probably, of Venice, where the festival will be of truly international character. It was essential that when we did agree to attend these affairs we should consider this latter point very seriously.

There had been a suggestion from the A.C.T. that for future occasions a joint selection committee be set up to choose the films, but the Association, as the makers of the films, had to decline this proposal.

Among the other matters discussed was the amendment of the draft agreement with the Screen Writers' Association, whereby the writers will be assured of certain screen and publicity credits. On the question of permits for foreign producers and directors to work in this country, it was agreed that Robert Siodmak, who will now come here to direct a film of "Precious Bane," should be allowed to take the place of Dymtryk, who is now unable to come. He was the last of the five permitted entry each year.

New Chairman of North Western Managers

At a meeting of the committee of the North Western branch Society of Cinema Managers, E. Appleton (St. James', Liverpool). vice-chairman, succeeded as chairman B. H. Goodman, who recently transferred to a theatre at Grimsby. The new vice-chairman is W. Howarth (Odeon, Crosby). R. A. Dwyer (Odeon, Liverpool), secretary-convener, was appointed delegate to the national council. Mention was made of the good work done by Mr. Goodman, particularly during the early days of the organisation.

It was decided to hold a dance at Reece's Restaurant, Liverpool. in the early autumn.

Scunthorpe Co-op's Own S.O. Poll

Scunthorpe Co-operative Society are now arranging for a poll of their members to decide whether the Jubilee Cinema, which the Society owns, shall open on Sundays with the town's six other kinemas or whether it shall continue to open on six days a week only.

For Staff Comfort

The Odeon, Liverpool, social and recreation room, in the basement of the theatre, is already in use.

The room has been brightly decorated, and a billiards table and table-tennis equipment are being installed. General manager of the Odeon is R. A. Dwyer.

Edana Romney, the South African actress, who co-stars with Eric Portman in CORRIDOR OF MIRRORS an Apollo Films production, which G.F.D. will handle in this country

ROYAL COMMAND PERFORMANCE

Preliminary Arrangements

SEAT prices at the second Royal Command Film Performance at the Odeon, Leicester Square, on November 25 will be 25 gns., 20 gns., 15 gns., 10 gns., 5 gns., 3 gns., 2 gns., and 1 gn.

Before seats are made available to the public, members of the film Industry have until October 1 to make their reservations. Early applications should, therefore, be made to the Cinematograph Trade Benevolent Fund, at Queen's House, Leicester Square, London, W.1. Tel.: Gerrard 4104.

The theatre arrangements will be in the charge of W. H. Thornton.

This year's joint chairmen of the Executive Committee are Sir Arthur W. Jarratt and Joseph Friedman.

The Committee consists of: F. Stanley Bates, Cecil G. Bernstein, Ernest E. Blake, Ralph S. Bromhead, John C. Dennett, Sam Eckman, Jnr., G. H. Elvin, T. H. Fligelstone, Thomas N. France, Ernest W. Fredman, Sir Henry L. French, W. R. Fuller, D. E. Griffiths, Frank Hill, Max Milder, Louis Morris, Tom O'Brien, Mark Ostrer, W. Southan Morris, Arthur Taylor, W. H. Thornton, Robert S. Wolff. General secretary: Reginald C. O. Viveash.

Publicity is in charge of a F.I.P.C. committee, of which John C. Bennett, Director of Advertising for the J. Arthur Rank organisation will be chairman. Other members of the committee are: Margaret Marshall, Two Cities; M. Danischewsky, Ealing; Jack Griggs, Pathé; Mervyn MacPherson, M-G-M; J. Myers, J. Arthur Rank organisation; Joe Pole, United Artists; David Jones, RKO; James Hutchinson, British National; Tony Reddin, Paramount; Selby Towe, 20th-Fox.

BRISTOL C.E.A. IS AGAINST IMPORT DUTY

Concern Over Film Supplies

CONCERN felt by West Count exhibitors at any propos that may result in the limitat of the supply of U.S. films vigorously expressed at last wee meeting of the Bristol branch the C.E.A. which is approachi headquarters on the subject.

The subject arose from a d cussion on the report of the p posals of the Chancellor of Exchequer to seek powers to pose an import duty on Ameri films.

Opposition was expressed to a method of control which mig limit exhibitors' film supplies.

The view was expressed that general public did not know true position, and that the rec "Food or Films" campaign creating an entirely wrong impression.

It was suggested that the pu might be informed of the facts means of the screens of kinemas and monthly programm Eventually it was agreed to adv head office of the apprehension the Bristol branch regarding steps that might curtail the sup of American films.

The Tax Campaign

E. C. ROGERS, the vice-chairman presided in the absence of Coun. F. G. Chamberlain, referred to the latest velopments in the Entertainments campaign. He said only figures convince the Chancellor of any neces change in the tax. So far, only members had submitted figures to office in response to the recent app

The question as to who would access to such figures was raised.

As this point did not seem quite the secretary was instructed to ob further information from head offi

Swindon Managers Meet Churchmen

A discussion on Sunday kine is to take place between rep sentatives of the Free Chu Council and the Swindon Cine Managers' Association.

It was reported at a meeting the Savoy, with A. G. Harm (Regent) in the chair, that seve prominent members of churches had promised to atte

A number of applications from bodies and organisations for the ex tion of slides, or for appeals to be ma was dealt with.

Staff Self Help

On the matter of staff difficulti was agreed to continue the mutual system inaugurated last month, w it was stated, was working quite w

The appointment of a deputy re sentative on the Accident Preve Council was left to the chairman.

The treasurer, V. Coombe, rep that the financial position of the ciation was very satisfactory, and meeting expressed its thanks to circuits whose help had made this tion possible.

It was decided to hold the next ing in September.

UDIO NEWS AND VIEWS

New Standard in Stills Publicity: oal Mining Documentaries by the g Six: Sound City Set-Making

RITISH publicity has always had the reputation of lagging behind that of America, and to some extent that has been justified. there are publicists now who appear to be determined to show lywood that we can do quite as well if not better than its experts n we get down to the job.

ne such job deserves a mention at some length. It is believed e the first concentrated stills drive of its kind ever to be carried in this country. Anyway, my longish memory can recall nothing it. The drive was for an extensive and highly intensive out- r stills coverage; and it was planned and executed by publicity ector Tom Burdon, of Gainsborough, and his personal assistant, lie Frewin, who did much advance organisation.

ne star selected for the experi- t—for it was an experiment— Patricia Roc, who, I am told, operated gladly and fully. A plete and self-contained unit assembled for the excursion ch, in four days, covered some the most delightful country in kinghamshire and Oxfordshire. he unit consisted of Burdon, en other duties permitted, Les- Frewin, John Jay, stills camera- n; Robin Adler, fashion photo- pher; Jimmy Evans, make-up ert; Nina Bruce, hairdresser; . Oakley, wardrobe assistant; mmy O'Connor, props and W. ers, dog expert. The equip- nt included a portable dressing- m, and the expedition was con- ed by caravan, a six-seater car, mall car and a station wagon, carry the dogs, with which ricia Roc was frequently photo- phed, and all the large pro- ties.

efore the party set out there l been preliminary "recess," ne map-making, and a great l of planning of routes and tres. Dress designer Julie rris and Pat Roc had had eral sessions and visits to hion houses, which resulted in star having at her disposal ne twenty changes of costume, ging riotously and decoratively m tweeds to exclusive model imsuits.

RPORT EXTRA

HE party set off each morning a normal studio "call," and re- ned to town each evening. The ation was so planned that the it could lunch each day at an el in the centre of the day's nerary.

he wide range of properties en included two Irish wolf- unds, a Samoyed, a bicycle, orts gear and picnic equipment. these were used in stills ssions in spots previously pin- inted by Johnny Jay and Fre- n. Every day was planned from e set-up to the next, and so oroughly had the details been eviously worked out that one y the routine was over with ee hours to spare.

With commendable zeal the com- ny thereupon proceeded to rtholt Airport, where they otographed Miss Roc among the -liners and the taxis. An idea of the kind of pictures secured during the four days can best be gathered from the titles of some of the sets of stills selected from the complete bag.

They all begin Patricia Roc—enjoys a fishing holiday, spends a day at a riverside home, enjoys a country cycling holiday, romps with her pets, entertains village children, chats with the tradesmen, spends a day on the river. Altogether sixteen special sets of this kind have been made up from the total of something like seven hundred shots selected from the round thousand taken.

These pictures will be used for every sort of publicity purpose—fashion magazines, fan magazines, overseas dissemination—the whole gamut. I have seen most of them, and I can testify to their excellence. To my mind this expedition was tremendously worth-while and sets a new standard in methods of obtaining pictorial publicity. Incidentally, the publicity boys were smart enough to obtain national magazine coverage of the expedition — with pictures, of course.

FOLLOW-UP EXCURSIONS

NOW the intention is to repeat the experiment—proven successful —with as many major stars as possible throughout the summer, whenever the weather is favourable. Already Jean Kent has had a warming-up exercise for such a session by a special trip to Brighton for a series of bathing-beauty photographs, and soon the recently discovered blonde beauty, Diana Dors, who has just been given a ten-year Rank contract, will depart on a similar expedition.

This kind of publicity was never done well in pre-war days in this country. The pictures I have seen of these excursions have a touch of real class and the fashions are definitely snappy. We've turned another corner, or something, I guess.

DOCUMENTARY INTERLUDE

DOCUMENTARY organisations seldom get the show they deserve in these columns owing to restrictions of space and the fact that most of them are rather modest groups not often in search of publicity or any kind of limelight.

One such is the Big Six Film Unit, who quite nicely took me to task by letter for ignoring their efforts. I investigated and found that this thriving little unit based on Endell Street has had quite surprising success with films based on industrial subjects.

The producer is Edward Cook, who has been in the documentary game since 1924; his assistant, John Abbott, has six years' war service, three and a half of them as a prisoner. Chief cameraman Eric Deeming had four years overseas with an Army Film Photographic Unit.

The Big Six, it seems, takes its title from a five-reel picture of that name which it made dealing with the coal industry. In fact, the boys have a special fondness for that industry, and have produced twelve films about it during the past three years, several of which have been sponsored by the National Union of Mineworkers, and others of which are being purchased for the use of several American coal-mining concerns.

They have just been commissioned to make a film for the National Coal Board for exhibition to young men in the Forces, with mining recruitment as its objective; and they are just completing a picture for Glasgow Trades Council Film Society, "Glasgow Belongs to Them."

Finally, among the unit's other achievements, ranks an invitation from Belgian mining interests for producer Cook to visit Belgium with Will Lawther, of the Mine Workers' Union, as guests of that country's miners. Altogether, a most enterprising unit in its own specialised field, and one which appears to make quite a bit of news, even if it does not always bother to report it to the right quarter.

SOUND CITY SET TRICKS

AT SHEPPERTON the other day I found that work had started again, following Korda's return from the United States, upon the spectacular Hyde Park set on the outdoor lot, this time looking more spectacular than ever, with companies of Guards in full dress of the period lending brilliant colour to the setting.

Julien Duvivier directing Vivien Leigh and Kieron Moore in ANNA KARENINA. Technicians, left to right, are, John Kruse, 2nd camera assist., H. Alekan, lighting cameraman, Irvin Panaman, 1st camera assist., and Bob Walker, camera operator. Below : Robert Beatty checking a line-up during shooting of IT ALWAYS RAINS ON SUNDAY (Ealing)

This location will soon be given over to a large-scale scene for "Anna Karenina," and the huge park gates and arches will be adapted for some typically Russian buildings. This is part of a policy now being pursued with great technical virtuosity at the studio. The Korda brothers can be as ingenious as the next man when it comes to economy, it seems.

On "Anna Karenina" they have successfully made one set of major units do for two distinctly different Russian railway stations by switching them around and fitting them with different lamps and accessories. For these sets the Southern Railway lent lines and bogies—and the studio craftsmen did the rest. Perspex, by the

Duties of the Fire Department: Green Park Activities: Studio Snow

way, seems to make quite realistic icicles.

An interesting character I encountered was Steve Donahue—no relation to the other one, note the spelling—a stunt man, who has collected many bruises by repeatedly throwing himself under the train for art's sake. As he had just come out of hospital after jumping off Wapping embankment at night when the tide was out—also for the sake of art—he is a man to look upon with respect.

In the back rooms of Shepperton, Edward Black, Robert Stevenson and Jack Swinburne have been trying to find a Flora Macdonald to play opposite David Niven in "Bonnie Prince Charlie." It was all being done by the legitimate method of testing and interrogation, but so far, no luck.

SHEPPERTON FIRE EATERS

OVERLOOKING the lot at Shepperton with a grandstand view of the Hyde Park scene for "An Ideal Husband" you will find a very important section of the studio community in the Fire and Security boys. With their mobile pumps well oiled and ready to go, 15 men are prepared at a second's notice to dash anywhere in the grounds and put out fires or guard your belongings.

Their job is an exacting one. On every stage two men are always on duty to protect against fire. Part of their work is to see that smoking does not happen on the sets—which tends to make them unpopular amongst newcomers who don't appreciate what a film studio fire might mean. They are also pressed into service to keep the sets cleared of unwelcome visitors and to watch over equipment and other valuables lying round the stages. One of their most trying tasks is accepting lost property and attempting to trace owners.

Chief of this department is E. T. Davis, late of the London Fire Brigade and Company Officer in the N.F.S. He is an officer with a distinguished war record who was in charge of the largest reinforcement base in the London area during the war. His lieutenant is Sgt. Patrolman "Gerry" Meakin, late Section Leader of the London Fire Force. He was at one time in the mobile section.

These lads go about their job quietly and efficiently and their promptness often saves a nasty accident. Just before the Whitsun break, on Stage D, some hot carbons from an H.I. arc lamp were dropped into a can containing a residue of inflammable material which flared up and looked like the beginning of a first-class blaze. The fireman on the spot quickly dealt with it. This was the second small outbreak in one week—just another job in this department.

Not long ago some firemen heard what they took to be an alarm coming from the projection theatre block. They dashed into action only to find that Freddie Bail's boys were running through a film with the doors open and on the sound track was a perfectly good fire alarm!

SNOW STILL AT THE BUSH

THERE was still plenty of snow and ice at Shepherd's Bush during my recent visit. "Rescue" is still taking place on the glacier, but not on quite such a large scale, and where the great Shepherd's Bush ice-field stood is now another Alpine scene, this time a very attractive ski-ing chalet, for Dave Macdonald's "Snowbound."

Macdonald is mightily pleased with this set, which takes apart three ways in huge sections, to allow for any camera set-up. And believe me that is quite an achievement, for I have seldom seen a more solid set. The whole thing is in real wood and, as it is raised about 6 ft. off the ground and covers a large part of the stage, it must have set the construction team a pretty problem.

There can be few directors who know the whole business of film-making as thoroughly as Dave. He took me round the stage and off-hand described several set-ups for future scenes in minute detail, showing that he, at any rate, is one film man who thinks all the time in pictures.

Incidentally, I had an interesting talk with that quiet and mannerly performer of dirty dogs, Herbert Lom, who is a polit menacing Greek in the film. I appears that he takes a g interest in youth clubs, a organises and delivers lectures o films for them, and arrang studio visits.

O D D SHOTS

GEORGE MELACHRINO, wh has already written music f several films and is currently o work on "No Orchids" a "Things Happen at Night," ha acquired with Ted Heath a co trolling interest in Music Artiste Ltd. The policy of the organis tion is expected to be of gre assistance in the fight for prope recognition for British musi musicians and artistes.

DONALD GINSBERG, who acte as editorial supervisor on Gran National's "The Turners o Prospect Road," was among th British contingent visiting th Brussels Film Festival. He re cently returned to this countr after a three months' trip to Ne York and Hollywood.

MARCEL HELLMAN'S "Thi Was a Woman" goes into Rive side on July 21, which happens t be the birthday of Sally Suther land, who is handling the publi city. Some way or another i seems an auspicious occasion. Added to the cast for the film which already contains Sonia Dresdel, Walter Fitzgerald, Bar bara White and Emrys Jones, are Cyril Raymond, newcomer Julian Dallas, who is now playing at a Brighton theatre, and Celia Lip ton, once the girl wonder of radio and a successful stage performer.

NINO MARTINI, whom you'l remember as a handsome singer in Hollywood films some time ago, i to star with Patricia Roc in Two Cities' "One Night With You," a location unit for which, led by director Terence Young, is already filming on Lake Maggiore, Italy.

LEONARD WALLACE

Sir Henry French presenting the award of the "Parents Magazine" of America to Cineguild's David Lean and Anthony Havelock-Allan for GREAT EXPECTATIONS. They are on the OLIVER TWIST set. In costume is Francis L. Sullivan, playing Mr. Bumble

More Fun, Please—Less Sadism

P. L. MANNOCK'S PLEA FOR COMEDY

"WE know we need more comedy, and are working on it." Thus J. Arthur Rank himself, when an American interviewer suggested that too many British pictures were on the grim side.

Many months ago I called attention in these pages to the curious absence of British comedians from our screens. And as to comedy subjects, I am all in accord with the American interviewer. At present I await with special interest "Vice Versa" and "Things Happen at Night," and am rather dashed to find so many heavy, sombre subjects on imminent production schedules. These things run in cycles. Shortly after World War I I tried to persuade several film companies to buy "Alf's Button." It was ultimately made and nearly shelved, the producers, like most others, having no confidence in comedy. When it was put out, it coined money and was three times reissued.

When talkies came, British comedy came into its own overnight, partly because American comic dialogue was for many months hard to understand. Our funny men cleaned up. Where are our comedians to-day? Everywhere except on the screen; and our two or three comedy directors are certainly not directing comedy.

* * *

I would like to offer some explanation why the present need for laughter is so meagrely satisfied, but I cannot think of an adequate one. All the same, I rejoice in Mr. Rank's promise.

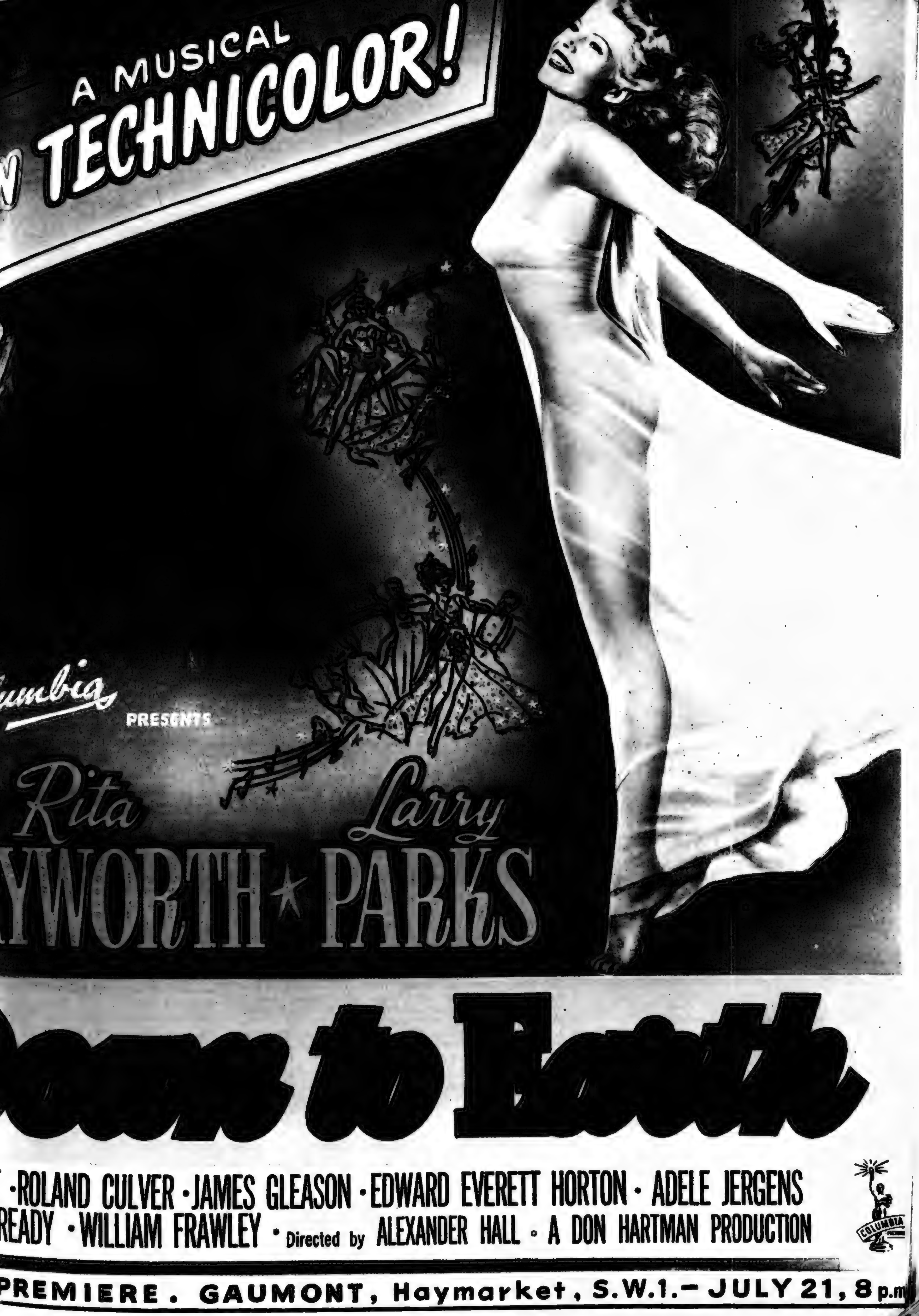
Without essentially changing the subject, I regard as dangerous the current trend, not only towards depression and grimness, but towards positive sadism. Does it pay? Perhaps. James Mason and Eric Portman are two popular stars whose long suit, successfully capitalised, is ruthlessness. Some of our ablest producers seem to think that the best stories must always have a strong, brutal pathological streak. I am convinced it is being overdone—though I except crime stories from this specific change. Moreover, I predict a reaction—if, indeed, a reaction is not already perceptible.

Comedy is difficult to write. Comedians are scarce. But comedy subjects still exist, and comedians are no scarcer than in 1930. They must be mobilised.

* * *

In picking comedy subjects, however, I suggest that stage plays, other than farce, are not, as a rule, good screen material. Gentle "teacup" comedy, indeed, loses far too much in translation, and can seldom be advantageously broadened—as several fairly recent examples have proved.

Musical-comedy (a British invention) languishes as much in the theatre as it does on the screen. Yet there is a wealth of material in the Gaiety and Daly's musical shows of yesterday. With judiciously modernised dialogue, and most of the matchless numbers, they are propositions, pending the writing and composing of new subjects in this field.



A MUSICAL

N TECHNICOLOR!

umbia PRESENTS

Rita YWORTH ★ Larry PARKS

own to Earth

·ROLAND CULVER ·JAMES GLEASON ·EDWARD EVERETT HORTON · ADELE JERGENS
READY ·WILLIAM FRAWLEY · Directed by ALEXANDER HALL · A DON HARTMAN PRODUCTION

PREMIERE. GAUMONT, Haymarket, S.W.1.– JULY 21, 8 p.m

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Deception (Warner)—U.S.	**112 min. (A)**	Bette Davis, Paul Henreid, Claude Rains.	Powerful sex melodrama set in a colourful and sophisticated musical environment. Story holding, acting outstanding and direction resourceful.	**Excellent gene l booking (NC).**
***Fishy Affair, A (British Australasian) —British**	**35 min. (U)**	Maurice Messenger, George Fredericks, Charles Hersee.	Adventure story of deep-sea fishing in the Southern Pacific.	**Average quo a fill-up (CC).**
***Journey to Adventure (Warner)—British.**	**42 min. (U)**	Commentary by Frederick Grisewood	Humdrum biography of Cherry Kearton, famous English author, big game hunter and kinematographer. Copy authentic but compilation uninspired.	**Museum piece, mainly for juveniles a d boys' clubs (CC).**
Lie Detector, The (RKO-Radio)—U.S.	**63 min. (A)**	Bonita Granville, Morgan Conway, Don Douglas.	Vest pocket crime melodrama. Story novel and exciting and team work and staging good.	**Good average second (C**
Love and Learn (Warner)—U.S.	**83 min. (U)**	Jack Carson, Robert Hutton, Martha Vickers.	Light hearted, or rather headed, comedy with songs. Story obvious, star in irresistible form.	**Average "double bill" (CC).**
Open City (British Lion) —Italian	**100 min. (A)**	Anna Magnani, Aldo Fabrizi	War partisan story told with sincerity, realism and good character drawing.	**Specialised hall booking (NC).**
***Somewhere in Civvies (Butcher's)—British.**	**86 min. (U)**	Frank Randle, Suzette Tarri, George Doonan.	Rough and ready knockabout comedy with music. "Kine." review August 26, 1943.	**Good popular comedy be (C).**
***So Well Remembered (RKO-Radio)—British.**	**114 min. (A)**	John Mills, Martha Scott, Trevor Howard.	Domestic cavalcade of a crusading editor's life-long battle with a selfish woman. Development unhurried, characterisation good and feminine appeal strong.	**Excellent title and sta booking (C).**
Tarzan's New York Adventure (M-G-M)—U.S.	**71 min. (U)**	Johnny Weismuller, Maureen O'Sullivan, John Sheffield.	Spectacular adventure comedy melodrama. Reviewed in "Kine." July 23, 1942.	**Popular entertainment for the family (CC).**
Web, The (General F.D.) —U.S.	**87 min. (A)**	Ella Raines, William Bendix, Edmond O'Brien.	Artistic and gripping crime melodrama. Story ingenious and holding, acting first class, direction resourceful, dialogue snappy and denouement both exciting and novel.	**De-luxe "thick-ear" (NC).**

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for children.**
*** British Picture.**

Reviews for Showmen

By Josh Billings

SO WELL REMEMBERED

RKO-Radio. British (A). Directed by Edward Dmytryk. Featuring John Mills, Martha Scott and Trevor Howard. 10,301 *feet. Release not fixed.*

DOMESTIC cavalcade, based on James Hilton's best-seller of a crusading editor's lifelong battle with a selfish and grasping woman, whom he once called wife. The regional background of Yorkshire subtly underlines the sombre conflict, played for the most part within the marriage circle. Its tone and atmosphere are, admittedly, far from sunny, but good characterisation and sensitive direction prevent the audience's interest from flagging. Unhurried, yet holding and stimulating, it contains all the earmarks of a big box-office success. Excellent title, star and author booking.

Story.—Immediately following the Great War, John Channing, a mill-owner, crashes and goes to prison. After his release, his daughter Olivia applies to the Council of Browdley for the position of librarian. The majority are against her, but George Boswell, crusading editor of the local paper, secures her the job. Later, John Channing is killed in a car crash and George marries the bereaved Olivia. During a visit to London Olivia introduces George to Mr. Wetherall, Browdley's M.P. George impresses him, and when he retires George is persuaded to stand. An epidemic of diphtheria sweeps Browdley and Martin, only son of George and Olivia, is a victim and Olivia is partly to blame. George withdraws his candidature for M.P. to campaign for better houses and medical services and is elected mayor. The grasping and ambitious Olivia leaves him and subsequently remarries. Charles, Olivia's son by her second marriage, joins the R.A.F. on the outbreak of World War II. He is brought down and badly burned about the face. Julie, adopted daughter of Richard Whitelaw, the local doctor, nurses him back to health. Olivia, now wealthy, on learning that Charles and Julie are in love, tries to wreck their romance. At this juncture George learns that Olivia was responsible for her father's death, fights hard for the happiness of the youngsters. His final triumph over the ruthless and possessive Olivia is appropriately celebrated on Victory night.

Acting.—John Mills contributes a skilfully graduated portrayal as crusader George, but Martha Scott tends to under-act as the ambitious and ruthless Olivia. Trevor Howard is responsible for a most effective study as the alcoholic and good-natured Richard, and Patricia Roc and Richard Carlson are adequate as conventional lovers, Julie and Charles.

Production.—The play, unfolded in retrospect, links and reinforces its salient situations with commentary. It is not exactly a work of genius; the author weighs in a little too heavily on the side of the underdog; its development is a trifle casual; its emotional impact lacks sharpness. But with all its clichés and occasional sacrificing of artistic integrity for theatrical effect, it builds u steadily to a salutary and showmanlike climax.

Despite its vagueness and meteorological discomforts—it's nearly always blowing and raining—and somewhat heavy detail, women are certain to like it. Another powerful consideration is its terrific title, star and author values. An Anglo-American project, spon sored by J. Arthur Rank, it should, e repea prove a big box-office success.

Points of Appeal.—Human st y, goo characterisation, artistic directi , goo staging, strong and attractive Angl American cast and big title and author values.

DECEPTION

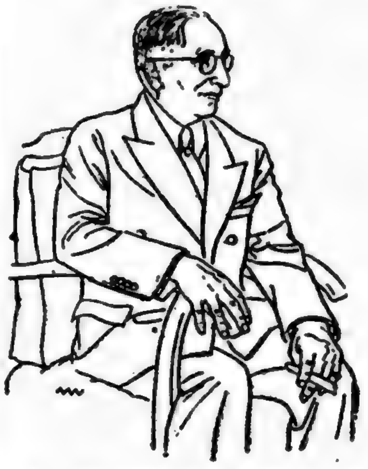
Warner. American (A). Directed y Irving Rapper. Featuring Bette Davis, Pau Henreid and Claude Rains. 10,068 *feet. R ease no fixed.*

POWERFUL romantic tragedy. t in colourful and sophisticated m ical en vironment, it graphically covers th compl cated love life of a concert pianist wh marri a war-scarred cellist without discl ing her affair with a wealthy composer, onl to lear that real happiness cannot be buil on lie and deceit. Bette Davis, Paul He id and Claude Rains tackle the plot wit energ sensibility and skill, and ring every ance o drama from its fabulous and time- noured theatre. Polished orchestration and staging supply the finishing touch. In ellige

REVIEWS—continued on page 2

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.



He's got antennae sticking out all over tell him what will make a picture."

* * *

Eloquent tribute is paid to "The Unllenged King of Hollywood" in the latest e of the fabulously circulated "Reader's gest."

* * *

Some of the stories told of my production ef, Louis B. Mayer, "the greatest natural wman in the world," may, I suspect, be cryphal.

* * *

But no one will question the article's imate of his genius as a talent-finder and r-maker.

* * *

How he "made" Garbo, Garland, Gable, rson—

* * *

—how he "re-made" Marie Dressler when was an ageing, *washed-up* actress living enforced retirement—

* * *

—about these and his innumerable other discoveries," his volcanic energy, and his canny knowledge of what the whole world's ture public wants, no doubt is possible.

* * *

One of the secrets of L.B.M.'s success, as ntioned in the article, is his knowledge of power, the drama and the beauty of ther love.

* * *

He learned this from his own adored ther, as a boy in Canada; and has passed on to the world in the *Andy Hardy* series.

* * *

Arguing point in America just now is ether L.B.M. can make Deborah Kerr into other Garbo or Garson.

* * *

Of course there is no question about her coming a big international star.

She *is* already—by virtue of her smashing American hit in "THE HUCKSTERS," following her series of successes in British-made pictures.

* * *

If the rich promise she shows in this film is followed up in "IF WINTER COMES"—and take it from me it will be, because I've seen it in production—then you can bet on this Kerr girl reaching the topmost pinnacle. And that's the way they *are* betting in the States.

* * *

London trade show of the week is undoubtedly "THE HUCKSTERS" on Wednesday. Next day it opens at the Empire.

* * *

No showman need be told that it's a "natural," with Gable at his very best as the cynical but irresistible highwayman of life and love—a sort of modern *Rhett Butler*—and the immense star value of his partnership with Kerr in her first Hollywood part.

* * *

To say nothing of such great cast names as Sydney Greenstreet, Adolphe Menjou, Ava Gardener, Keenan Wynn, Edward Arnold.

* * *

Another very interesting trade show this week (Thursday) is "THUNDER ROCK," which I recently revived very successfully at the Ritz, Leicester Square.

* * *

Here, too, is wonderful star value plus a great picture: Michael Redgrave, James Mason, Lilli Palmer, Barbara Mullen.

Next week: on Wednesday, London exhibitors will see Gene ("legs") Kelly and Marie ("the body") McDonald in "LIVING IN A BIG WAY."

* * *

As actor, dancer and comedian, it's a triumph for Gene.

* * *

And Marie proves that she can be a "body" PLUS!

* * *

On Thursday, I re-present to showmen "BALALAIKA," of which more next week.

Here you see Nelson Eddy and lovely Ilona Massey in the leading parts.

—Leo

***REVIEWS*—continued from page 24**

novelette, it's certain to win feminine approbation. And has it star values! Excellent general booking.

Story.—While attending a concert at a New York college, Christine Radcliffe, a pianist, accidentally meets Karel Novak, a cellist whom she had known and loved in pre-war Europe. They immediately marry, but Christine doesn't tell Karel that she is the mistress of Alexander Hollenius, a brilliant and wealthy, though slightly eccentric, composer. Hollenius highly disapproves of their marriage and makes no attempt to conceal his feelings. Karel, still suffering from the effects of the war, finds Hollenius's conduct disturbing, but when he challenges Christine she refuses to acknowledge her past. Hollenius composes a concerto and offers Karel the role of solo 'cellist at the premiére performance. Hollenius, who is an epicurian as well as a musician, uses his knowledge of food to embarrass Karel when they meet at dinner before the concert. As a result, Karel fails to give of his best. Christine blames Hollenius and is convinced that he is out to ruin Karel. Just before Karel is to appear at Hollenius's second concert, Christine goes to Hollenius's palatial home and shoots him dead. The concert goes on and Karel is a success. Christine confesses her past and the killing of Hollenius to Karel. He forgives her, but she is unable to escape the law.

Acting.—Bette Davis is at her emotional best as the chequered and far from blameless Christine. She times her lines and her gestures perfectly. Paul Henreid has no difficulty in winning sympathy as the highly sensitive Karel, and Claude Rains is terrific as the worldly Hollenius.

Production.—The basic plot is not new to literature or the stage, let alone the screen, but familiarity hasn't lessened its emotional impact. Acted with compelling flourish, skilfully directed and majestically handled musically, it rivets the attention from the moment the curtain goes up until it arrives at its salutary and moving climax. A triumph for its co-stars, it just goes to show what can be made out of ham. The women will eat it, frills and all. What's more, its exploitation angles match its entertainment values.

Points of Appeal.—Holding and theatrically effective story, fine acting by Bette Davis and Claude Rains, excellent atmosphere, good music, strong feminine angle, impressive climax and box-office stars.

THE WEB

General F.D. - Universal. American (A). Directed by Michael Gordon. Featuring Ella Raines, William Bendix and Edmond O'Brien. 7,831 feet. Release not fixed.

ARTISTIC and gripping crime melodrama, fashioned from a particularly ingenious and exciting blue-print. It's about a cunning financier who plans the destruction of awkward associates and customers, but is a little too hasty in "passing the buck" and unexpectedly comes a spectacular cropper. Vincent Price is the not-so-clever villain, Edmond O'Brien and Ella Raines are the romantic "fall-guys," and William Bendix is cast as a tough and astute detective, and all four play their parts with consummate skill. The direction, staging and dialogue are as sound as the acting and put the hallmark on a novel and perfectly balanced thriller. It will keep all classes glued to their seats. *De luxe* thick-ear.

Story.—Andrew Colby, a suave and sinister industrialist, employs Bob Regan, a straight young lawyer, as bodyguard. He tells Bob that his former partner, Leopold Kroner, recently released from jail, is threatening him. While Bob and Noel Faraday, Colby's secretary, are locked in Colby's mansion, they hear gunfire. They rush to the room where the shot was fired and see Kroner with a gun in his hand. Bob shoots twice and kills the old man. The district attorney exonerates Bob, but Damico, a shrewd police chief, thinks the whole set-up is fishy. Bob also has a feeling that he was tricked into killing Kroner. Later, Kroner's daughter visits Bob and convinces him that Colby had every reason for wanting to get rid of her father. By this time, Bob and Noel are in love and they set out to prove Colby's guilt. Colby quickly senses trouble and hits back by killing Charles Murdock, an assistant who had become meddlesome, and pins the crime on Bob and Noel. Luckily for them, Damico has not been letting the grass grow under his feet, and in the end he sets a trap for Colby. He snaps at the bait and goes the way of all who infringe the law.

Acting.—Vincent Price has just the right manner, diction and tailor for the part of Colby. He is both convincing and disarming. Edmond O'Brien never puts a foot wrong as the foolhardy yet straight-shooting Bob, Ella Raines, as Noel, conceals a far-from-blameless past effectively, and William Bendix acts with restraint as the shrewd and wisecracking Damico. The supporting cast is handpicked, too.

Production.—There is no psychiatric hanky-panky about this thriller. The central character is, for all his elegant manners and approach, a villain of the deepest dye and his subtle yet murderous machinations are crisply recorded on a smooth, virile and completely uninhibited screen. Cleverly written and expertly timed, it builds up steadily to a climax that is as exciting as it is unexpected. It definitely has style and, oddly enough, strong feminine appeal. We haven't seen a better thriller for many a day.

Points of Appeal.—Gripping and ingenious plot, very good characterisation, smart lines, neat direction, strong feminine angle, powerful and novel climax, intriguing title and impressive cast.

JOURNEY TO ADVENTURE

Warner. British (U). Directed by Burt Hyams. Commentary by Frederick Grisewood. 3,834 feet. Release not fixed.

THUMBNAIL biography, illustrating a few big moments in the crowded life of Cherry Kearton, famous English journalist, author, big-game hunter and pioneer kinematographer. The copy, such as it is, is obviously authentic, but many of the snippets are badly marked. As for the editing and commentary, both are below standard. It outstays its welcome, although it barely exceeds minimum quota footage. Museum piece, mainly for juvenile matinées and boys' clubs.

Production.—The late Cherry Kearton, a Yorkshireman by birth, started life in Fleet Street in the late eighties, but was soon bitten by the travel bug. As early as 1903 he realised the potentialities of the kine camera and took many remarkable close-ups of animal life during his visits to Africa, Borneo, India and the Americas. He was also closely associated with one of the first regular newsreels, the Warwick Bioscope Chronicle, and acted as reporter during the Great War. Chronological accuracy is observed in the making of the film, but even so, the bits and pieces are loosely strung together. The photography is unavoidably patchy, but there is no excuse for the humdrum commentary. The shots of 1914 London are easily the best. A hastily compiled quota quickie, the film fails to do justice to the Englishman who beat the Yanks to the jungle racket.

Points of Appeal.—Handy length, quota ticket and schoolboy angle.

THE LIE DETECTOR

RKO-Radio. American (A). Directed by Lew Landers. Featuring Bonita Granville, Morgan Conway and Don Douglas. 5,664 feet. Release not fixed.

VEST pocket crime melodrama. Briefly, it shows how a cute young woman and her district attorney boy-friend trap a killer with a lie detector. On this occasion science comes to the aid of conventional who du and the novel touch, together with good work and staging, gets its time-hon hokus pokus over. Good average second.

Story.—District Attorney Le Ashton w to marry Chris Allen, his pretty and assistant, but she insists on career of own. She leaves Ashton and joins Bill C a clever, but hard-drinking member of legal profession. Bill's flighty wife, Ma encourages the advances of Paul Marvin, advertising man. Another of her admire Hank, a tough model. One night Marsh found dead, and things look black for hard-drinking Bill. Chris believes in innocence, and she and Ashton set to wor trap the killer. They finally succeed by u the lie detector, but not before another li taken and Chris herself is threatened. A this, Chris willingly becomes Ashton's b

Acting.—Bonita Granville does a neat jo the good looking and courageous Chris, Don Douglas is disarming as killer Ma but Morgan Conway is a trifle wooden Ashton. Rita Corda, Edward Norris Gerald Mohr are the best of the suppor players.

Production.—Story outline is familiar, the by-play contains a touch of origin and colour, and this subtly amplifies its b thrills and, at the same time, gives it su sheen. Quick on the uptake, it will ea satisfy the average crime fan. Its fo couldn't be better.

Points of Appeal.—Holding and amu story, carefully chosen cast, good staging surprise climax.

OPEN CITY

British Lion. Italian (A). Directed Roberto Rosselini. Featuring Anna Magn Aldo Fabrizi. 9,400 feet. Release not f

WAR partisan stories are rapidly becom outmoded, but it must be confessed this one dealing with the Italian resist movement has the virtues of sincerity, rea and good character drawing.

Its chief faults are dilatory action an spate of dialogue with which the English titles are quite incapable of coping.

It is a grim affair unrelieved by humour, does present the intense feelings of those hated the Fascist regime and all it stood

Story.—The Gestapo in Rome is looking Manfredi, an underground leader. He ta refuge in the house of another parti Francesco, and is met by Pina, who is marry Francesco the next day. Manfr hunted, is unable to take monies to the sistance movement and the task is underta by a priest, Don Pietro. The leaders are gi away by a girl, Marina, who is half-heart in love with Manfredi. She has come un the influence of Ingrid, a Gestapo agent, keeps her supplied with drugs and luxu Pina is shot, Manfredi tortured to death w out confessing, and later the priest, too shot. Marina, apparently dies of shock seeing Manfredi's mutilated body.

Acting.—As Don Pietro, Aldo Fabrizi is dominating personality, quiet and assu Anna Magnani is very good as the unha Pina and Marcello Pagliero tough and res as Manfredi. As Ingrid, Giovanna Gallett quite convincing as a weak vacillating cha ter and Maria Michi is suitably evil callous as Marina.

Production.—The director has taken inf pains to make his environment and charac realistic, but actually the continuity is rat "bitty" and for those who have no Ital the opening is difficult to follow. Action on the whole leisurely and there is a sup fluity of dialogue which does not transl well into sub-titles. They are mostly co pletely banal. The film has a sense of hor and impending doom without being cr enough to show the actual torture sequen in operation. The horror effect definit gains by that fact. Photography is lar

***REVIEWS*—continued on page 35**

PATHE
PRESENTATIONS

SECRET OF LINDA HAMILTON

A PRC PICTURE

with

MARY WARE · RICK VALLIN
ADDISON RICHARDS · RAY WALKER
MARIE HARMON · MARY KENYON
CAREN MARSH · MAURITZ HUGO

Original Screenplay by
George W. Sayre

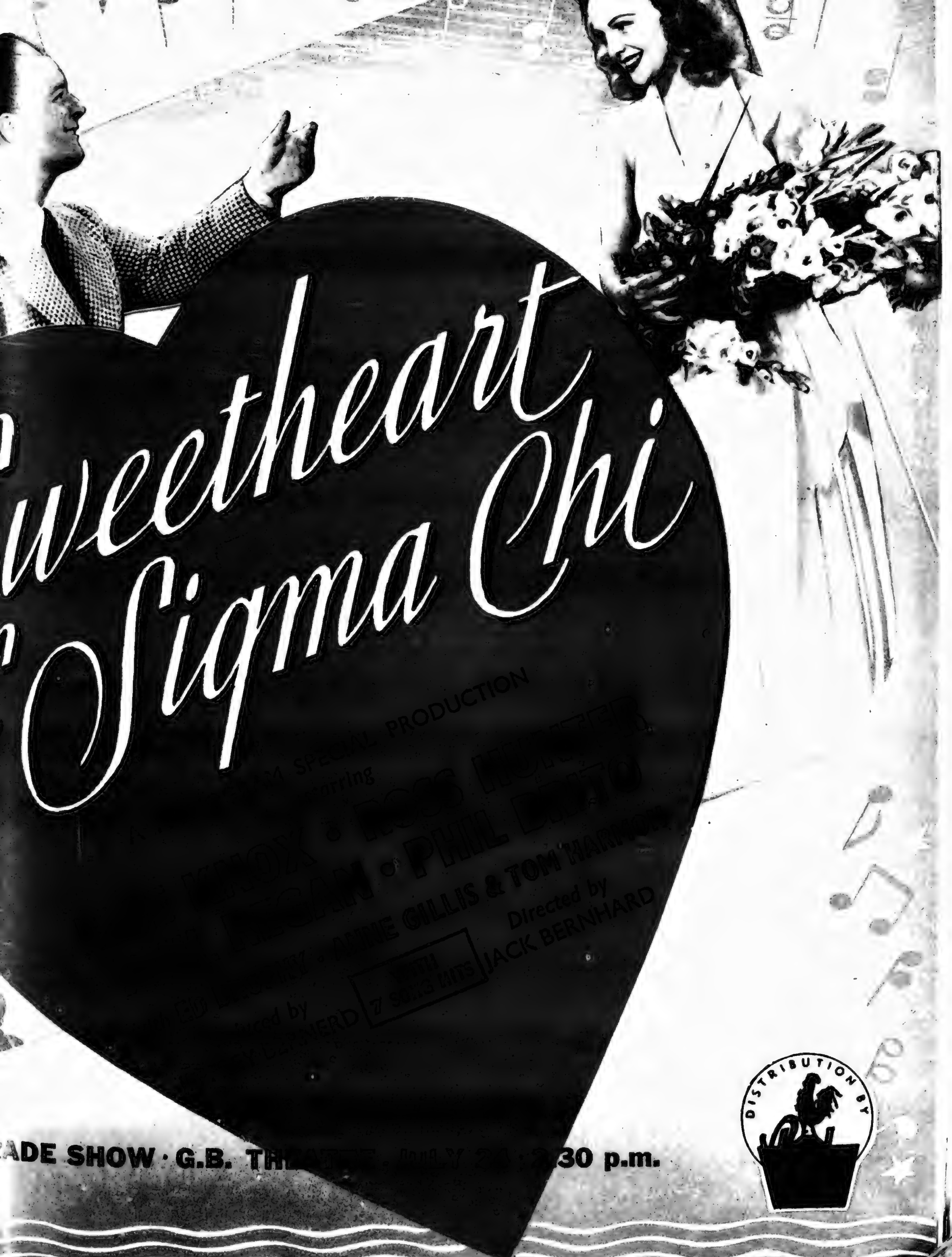
Directed by
LEW LANDERS

Produced by
ALEXANDER-STERN

TRADE SHOW
STUDIO ONE
JULY 17
10.45 a.m.

Miss Linda Hamilton
Linda Hamilton

Su
fo
TRADE



weetheart
Sigma Chi

SPECIAL PRODUCTION
starring
PHIL
GILLIS & TOM HARM

7 SONG HITS

Directed by
JACK BERNHARD

ADE SHOW · G.B. THEA [illegible] 30 p.m.

DISTRIBUTION BY

LARCENY IN HER HEART

with
HUGH BEAUMONT
as MICHAEL SHAYNE DETECTIVE
CHERYL WALKER
and **PAUL BRYAR**

A PRC PICTURE

DISTRIBUTION BY

TRADE SHOW · STUDIO O
JULY 22 · 10.45 a.m.

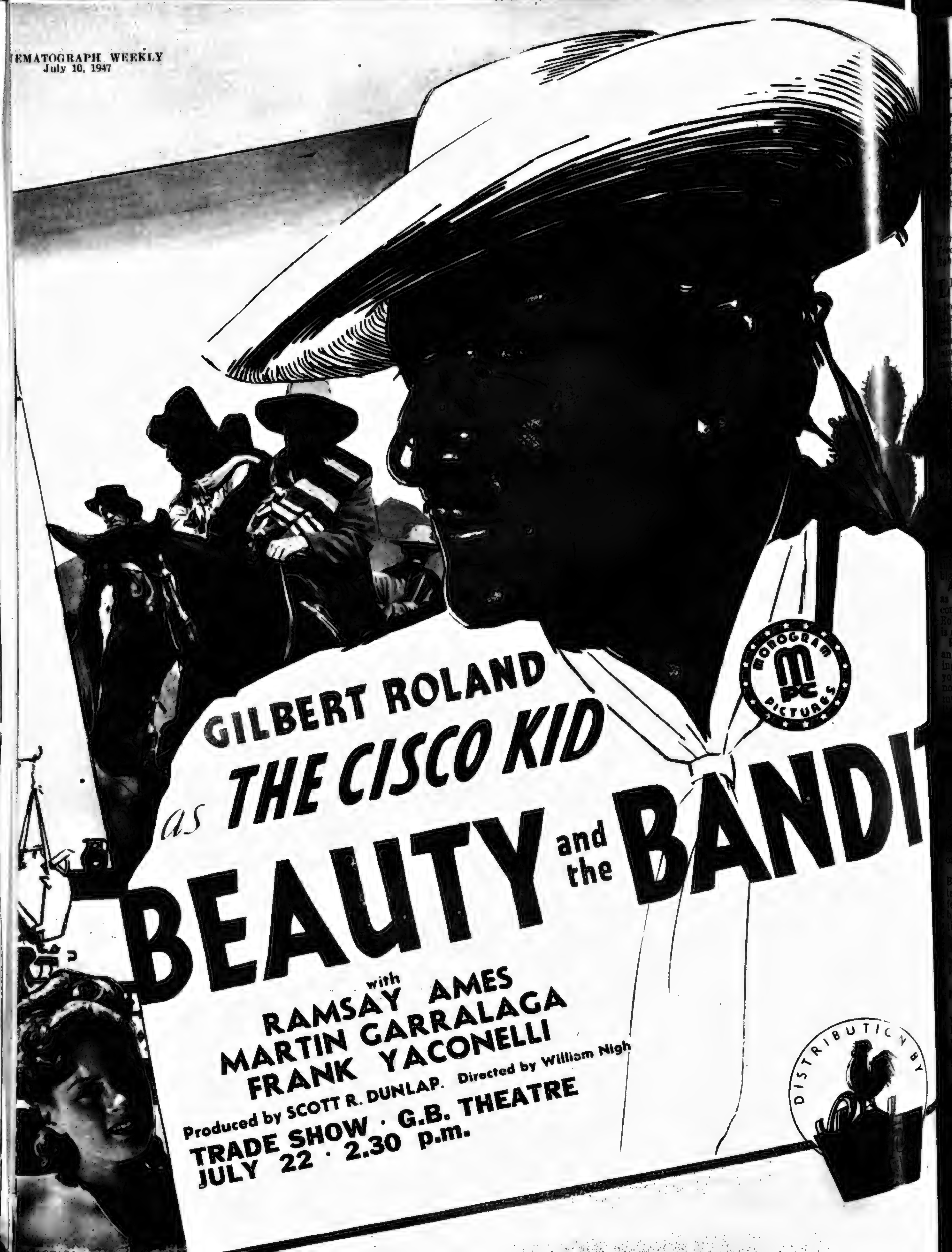
NGING UP FATHER

Based on the Original Newspaper Feature
by George McManus
Copyrighted by King Features Syndicate
starring
[illegible] AND RENIE RIANO
with TIM RYAN

Directed by Eddie Cline

[illegible]
[illegible] 23 · 2.30 p.m.

DISTRIBUTION BY



GILBERT ROLAND

as THE CISCO KID

BEAUTY and the BANDIT

with
RAMSAY AMES
MARTIN GARRALAGA
FRANK YACONELLI

Produced by SCOTT R. DUNLAP. Directed by William Nigh

TRADE SHOW · G.B. THEATRE
JULY 22 · 2.30 p.m.

MONOGRAM
MPC
PICTURES
DISTRIBUTION BY

***VIEWS**—continued from page 26*

estrian and not of particularly good ility. Maybe, of course, the print was not resh as it might have been.

oints of Appeal.—Strong drama of Italian isan movement during the war put over emotional realism and emphasis on ality. Very good acting throughout.

LOVE AND LEARN

Warner. American (U). Directed by Frederick de Cordova. Featuring Jack Carson, Robert Hutton and Martha Vickers. 7,505 feet. Release not fixed.

LIGHT-HEARTED, or rather, headed, comedy with songs. It covers the dizzy adventures of two music-makers in Tin Pan ley, but relies more on the spontaneous ing and neat improvisations of Jack Carson story, teamwork or tunes for its entertainment. One of many, but longer than most, it will need all the help it can get from pporting feature. Average "double bill."

ory.—Song-writers Jingles Collins and Bob nt go to a dance-hall to interest a band er in one of their numbers. Bob mistakes bara, daughter of millionaire Andrew Win-, for a dance hostess and a romance ngs up. Jingles is already hog-tied by kie Madden, a regular trouper. Because of 's pride, Barbara continues to pose as a king girl. Inevitably, Bob sees Barbara Andrew together and puts a wrong interation on their relationship. At the same e, Barbara gives a music publisher a subtial cheque to publish one of the boys' gs. This is the last straw as far as Bob is cerned and he goes away, but eventually drew and Jingles get together and put ngs right. Needless to say, the song is a big success.

Acting.—Jack Carson is never lost for a gag as Jingles, and Martha Vickers and Janis Page contrast effectively as Barbara and Jackie, but Robert Hutton is no great shakes as Bob. He is still very juvenile.

Production.—The picture does not contain an original line or situation and the supporting acting team is distinguished more by youth than experience, but luckily the star is not lacking in resource. He puts all he's got into the artless romp and more than matches flat spots with laughs. Good Jack Carson, not a great show, it should please the ulars.

oints of Appeal. — Jack Carson, good ging and "U" certificate.

A FISHY AFFAIR

British Australasian. British (U). Directed by Jack Wilman. Featuring Maurice Messenger, George Fredericks and Charles Hersee. 3,050 feet. Release not fixed.

ADVENTURE story of deep-sea fishing related by an old sea-captain to an assorted gathering at a local inn. A cruise in the Southern Pacific produces some fine studies of rare fish and sea mammals in their natural settings, and will appeal to young and old alike. Average featurette.

Production.—For most part the home scenes are dull and uninspiring and are in no way helped out by conversations which are strained and a trifle commonplace. However, it is saved by the timely introduction of some excellent under-water camera studies which are lucidly interpreted by a first-rate commentary.

Points of Appeal.—Excellent under-water shots and natural settings.

Reissues

TARZAN'S NEW YORK ADVENTURE

M-G-M. American (U). Directed by Richard Thorpe. Featuring Johnny Weismuller, Maureen O'Sullivan and John Sheffield. 6,362 feet. Release not fixed.

SPECTACULAR adventure comedy melodrama, describing the famous jungle man's hectic first encounter with civilisation. The urban atmosphere in no way curbs the hero's exuberant style, and the essential animal tradition is vigorously maintained. "The whole is great and glorious hokum" was the verdict of KINE. July 23, 1942. It should prove a grand holiday for young and old alike.

Points of Appeal.—Colourful and exciting story, breathtaking thrills, title and star values.

SOMEWHERE IN CIVVIES

Butcher. British (U). Directed by Maclean Rogers. Featuring Frank Randle, Suzette Tarri and George Doonan. 7,894 feet. Release not fixed.

ROUGH-AND-READY knockabout comedy, with music and songs, recounting the amusing adventures of an old soldier who gets his ticket by a trick, but, after having his life threatened by a crooked cousin and sergeant, hastily rejoins the Colours for a little peace and quiet. The KINE. August 26, 1943, says: "There is as much padding as plot, and both are somewhat on the raw side. Nevertheless, the show, which comes from a popular stable and is quite well staged, is certain to register with the crowd."

Points of Appeal.—Breezy humour, versatile characterisation, big star and title values.

BONNIE SCOTLAND

M-G-M. American (U). Directed by James W. Horne. Featuring Stan Laurel, Oliver Hardy and June Lang. 7,213 feet. Release not fixed.

ROLLICKING knockabout comedy put over at high-pressure pace by the popular broad comedy team—Laurel and Hardy. Stan McLaurel and Ollie arrive in Scotland to collect an inheritance, which merely amounts to a set of bagpipes and a snuffbox. They unwittingly join a Highland regiment and their subsequent adventures on the North-West Frontier produces a riot of fun and innumerable bright gags. The KINE. September 12, 1935, says: "No time is wasted, the fun starts with the disappointment of the beneficiary, and from thence on it waxes fast and furious.

Points of Appeal.—Crazy story, great gags, and popular box-office comedy team.

Short

G.F.D.

THE RAPE OF THE EARTH. This Modern Age, No. 10. *British (U).* 1,874 *feet. Release July* 28, 1947.—Made in association with the Editors of *Illustrated*, this latest edition of the J. A. Rank Monthly Film Review, examines the man-made problem of soil erosion, which threatens the existence of the future human race. In the past, men of all countries have exploited the land by overplanting, without respite until the land grew barren for want of fertilisation and rest. Fire, floods and war have contributed still further damage to the valuable life-giving acres, and despite the building of dams and other modern aids the call is for still greater efforts from the agriculturists of the world. Despite the disturbing facts, the commentator does not despair altogether; in fact, he offers solutions in brisk and informative manner. Very good.

THE BRITISH SCENE *By Bill Mooring*

Continued from page 6

ween success and failure at the x-office. The story commits no ence: its greatest flaw is in mission.

The same risk is taken by Sydney Box, whose "Upturned Glass" takes a dig at the medical profession. Maybe it is done in fun, but the American doctors' organisations are getting very touchy after many stars in Hollywood psycho dramas, and this British film might easily have to bear the brunt of a long-simmering outburst.

TRUE, you cannot please all of the people, all of the time, whether in Britain or America. Hollywood knows that only too well. British film producers probably are going to learn this and other lesson the hard way.

However, let this be said. Masses American ticket buyers are ready more British films: more good itish films. If and when British tures—the best of them—do get even break with Hollywood's duct in the U.S.A., they still ve to avoid displeasing factional ups of American opinion. The ericans are great people but in different sense to the British; they are all kinds of people, too.

They are all fed-up with false situations in screenplays; have had enough of synthetic characters. They want realism within reason, and most of them, after seeing a few good British films—"Henry V," "Brief Encounter," "The Seventh Veil," "This Happy Breed," etc.—are ready for more. They won't go for too many depressing "suicidal" dramas, though. Do "adult themes" have to be depressing?

FOR the first time in film history an economic lever, operated by Governmental power, is in the hands of the British film producers. With it they can prise open the door and break down the natural commercial barriers of combined American competition which have kept out too many good British pictures. Once they get British films right in, however, they have to keep them there by the sheer merit of public appeal. That means constant catering to fast-changing American tastes as well as constant care to sidestep some never-changing American preferences and prejudices

RANK'S DOLLAR EARNING POLICY

Continued from page 3

films. Equally important, they have promised to help us with their great showmanship in order to put our films and stars across in the American market.

"Now that the screens of the American kinemas are open, it is up to us of British films to put into our motion pictures every possible element that will attract the greatest number of American picturegoers to the box-office. This will increase our dollar intake and thus give us the means of buying more foodstuffs, machinery and other items for our people at home.

Exchange of Talent

William Goetz, in charge of production for Universal - International, stated:—

"We are doing all in our power to fulfil our agreement with Mr. Rank for a co-ordinating programme of interchange of talent. We will shortly be announcing the names of a number of leading British personalities, as well as those of lesser known British players, writers, producers, directors and others who will be coming to Hollywood to make some films here for us.

King Arthur Theme

The agreement for the services of Joan Fontaine to make a picture in 1948 or early 1949 was concluded in Hollywood between Mr. Rank and William Dozier, president of Rampart Productions. The story will be announced later. Joan Fontaine is under contract to Universal-International, at whose studios she recently finished "Ivy."

Mr. Rank has also arranged with Douglas Fairbanks, Jnr., for the latter to come to Britain next year to play the title-rôle in "Sir Lancelot," a story of the Knights of the Round Table, which will be filmed in Technicolor.

Sidney Clift Knighted

Sidney W. Clift, accompanied by his wife and Miss Denise Clift, attended the investiture at Buckingham Palace on Tuesday to receive the honour of knighthood from the King.

Sir Sidney was one of 36 new knights, who also included Sir Laurence Olivier and Sir Malcolm Sargent.

Pathe Group Offers Varied Fare to Meet All Tastes

NINE TRADE SHOWS STARTING JULY 15

THE Allied Artists' production, "It Happened on Fifth Avenue," described as a gay, human comedy, heads a group of nine Trade shows scheduled by Pathé to commence on Tuesday, July 15.

Produced and directed by Roy Del Ruth, "It Happened on Fifth Avenue" has an all-star cast headed by Don DeFore, Ann Harding, Charlie Ruggles, Victor Moore, and Gale Storm.

The story revolves around a philosophic gentleman-tramp who secretly occupies the Fifth Avenue mansion of a vacationing millionaire, and generously invites a number of ex-soldiers, some with their families, to move in with him.

Through a strange pattern of events, several other characters, including the millionaire himself, his wife and daughter, who arrive incognito, are drawn into the household.

"Sweetheart of Sigma Chi," with Elyse Knox, Phil Regan, Ross Hunter and Phil Brito, is a romantic comedy of collegiate life. The story includes an exciting boat-race and a spectacular fight between crooked gamblers and college students. Frankie Carle and his Orchestra contribute several melodies, and the musical score includes the "Hit Parade" number, "Five Minutes More."

Musical in Cinecolor

"Romance of the West," fourth in PRC's series of Cinecolor musical outdoor dramas, once again stars Eddie Dean, who plays an Indian agent in America's early pioneering days.

Dean enlists the aid of honest settlers to combat the unscrupulous outlaws and renegade Indians who are attempting to conquer the territory.

"Accomplice"

Richard Arlen is the star of PRC's "Accomplice," a mystery drama based on Frank Gruber's novel, "Simon Lash, Private Detective."

Arlen is cast as a detective, hired to find the missing husband of his former sweetheart. Several murders occur before the climax, which features what is claimed to be the fastest and longest car-chase ever filmed. Veda Ann Borg is the leading lady, and others in the cast are Tom Dugan as Arlen's bewildered assistant, Marjorie Manners and two former stars of silent films, Francis Ford and Herbert Rawlinson.

The Cisco Kid

The Cisco Kid, Mexican adventurer created by O. Henry, is portrayed by Gilbert Roland in Monogram's "Beauty and the Bandit." He becomes involved with a priceless chest of silver, a daring female bandit and a poison plot.

Supporting Roland is Frank Yaconelli as his frightened sidekick, and other players include Ramsay Ames as the beautiful bandit, Martin Garralaga as a crooked doctor, and George J. Lewis as the head of the police force.

First Starring Role

Mary Ware has her first starring rôle in PRC's "Secret of Linda Hamilton." This is the story of a college girl, who, believing herself seriously ill and with only one year to live, embarks on a career of gambling and night life that threatens to ruin the career of her father.

The latter is a crusading district attorney who is trying to clean up organised crime and the ruthless gambling syndicates.

Rick Vallin is co-starred with Miss Ware as a gangster and Addison Richards has the rôle of the district attorney.

"Larceny in Her Heart"

Hugh Beaumont again takes the part of Michael Shayne, detective, in PRC's "Larceny in Her Heart." Shayne is involved in a murder which takes place in his own office. He is himself suspected, beaten up by gangsters and almost murdered in a sanatorium before the real killers are exposed and arrested.

Cheryl Walker is his secretary-sweetheart, and the cast includes Ralph Dunn, Paul Bryar, Charles Wilson and Douglas Fowley.

Cartoon Strip to Films

Monogram's "Bringing Up Father" is the first of a new series featuring the adventures of Jiggs and Maggie, the cartoon-strip characters.

Joe Yule and Renie Riano play the leading rôles in the film. Two novelty songs and a youthful romance are incorporated into the story. Tim Ryan, Tom Kennedy and George McManus, the creator of Jiggs and Maggie, head the list of supporting players.

Mack Brown Western

Completing the schedule is "The Haunted Mine," another Monogram Western with Johnny Mack Brown and Raymond Hatton.

It presents the Western stars in an unusual story which opens with a murder in the abandoned mine of a ghost town. Investigations reveal that it is the work of a gang trying to obtain ownership of the property.

Where and When to See Them

Accomplice, G.-B. Theatre, July 15, 10.45 a.m.

It Happened on Fifth Avenue, Studio One, July 16, 10.45 a.m.

Secret of Linda Hamilton, Studio One, July 17, 10.45 a.m.

Romance of the West, Studio One, July 18, 10.45 a.m.

Beauty and the Bandit, G.-B. Theatre, July 22, 2.30 p.m.

Bringing Up Father, G.-B. Theatre, July 23, 2.30 p.m.

Larceny in Her Heart, Studio One, July 24, 10.45 a.m.

Sweetheart of Sigma Chi, G.-B. Theatre, July 24, 2.30 p.m.

The Haunted Mine, Own Theatre, July 25, 2.30 p.m.

Vivian Blaine in London

Vivian Blaine, 20th Century-Fox musical star, who recently appeared in "Three Little Girls in Blue," arrived last Saturday for a four weeks' stay in this country as one of the stars of the London Casino's variety bill.

She is accompanied by her husband, Manny Frank, who is a Hollywood agent.

Don DeFore, Charlie Ruggles and Alan Hall, Jnr., in a scene from Allied Artists' IT HAPPENED ON FIFTH AVENUE, which heads Pathe's current group of nine Trade shows

Martha Scott and John Mills in a scene from SO WELL REMEMBERED, joint Rank and RKO-Radio production, which has its world premiere at the Leicester Square Theatre, tonight, Thursday

A NIGHT "SO WELL REMEMBERED"

World Premiere of Rank-RKO Joint Production

"SO Well Remembered," the first Rank and RKO-Radio joint production, will be given its world première at the Leicester Square Theatre to-day, Thursday, July 10. Many distinguished personalities from all walks of life will be present.

Adapted from James Hilton's best-seller novel, it is an emotional drama with an impressive array of British and American stars, including John Mills, Martha Scott, Patricia Roc, Trevor Howard, and Richard Carlson.

It was filmed in Britain by an Anglo-American technical unit with Adrian Scott and Edward Dmytryk as producer and director, John Paxton writing the screenplay, and with Frederick A. Young in charge of camera and lighting. All studio work was done at Denham, and location work lasting six weeks took place at Macclesfield.

The complete unit, with 20 extras, also went to the Royal Opera House, Covent Garden, to shoot scenes in the foyer.

◆

"The Red House" Success on General Release

Lengthy queues have been the order of the day outside nearly every Odeon house in London during the general release of Sol Lesser's "The Red House."

Generally released by United Artists on June 19, "The Red House" got away to a flying start, maintaining the pace in its second week. Nor did it slacken in South London last week, but kept up a standard of business, it is said, not far from challenging that of "The Way to the Stars."

The licence of the Alexandra Cinema, Blackburn, has been transferred from J. Hudson t A. Hewson.

EROS ASSUMES ITS PEDESTAL IN THE TRADE

Key Men of the New Hyams Company

SINCE Emanuel Manches signed the first contract for the whole programme of Eros Films two minutes after its formation nine weeks ago, the progress of Phil Hyams' company has been rapid.

Now that the personnel has settled down and the company's success appears assured, Mr. Hyams has announced the names of the key men of the organisation.

The knowledge of the exhibiting side possessed by the chairman, Phil Hyams, and the managing director, Sid Hyams, assures a prejudice in their customers' favour not always apparent among renting company executives. Other directors are Ken Nyman, who formerly managed the re-release section of Anglo-American; Ben Henry, who acts as liaison between Universal and Eros, and Norman Hyams, Phil's son, who forsook an architect's career for the glamour of the show business. J. C. Saunders is secretary.

With two exceptions, the branches will be under the supervision of the same managers who steered Anglo-American so successfully during the war years:—

J. W. Ritchie (Belfast), E. Russell Yeulett (Birmingham), Charlie Coles (Cardiff), G. E. Barnett (Glasgow), M. Lawrence (Leeds), Joe Stern (Manchester). New appointments are H. Goodman (Liverpool) and E. Hardiman (Dublin).

General sales manager is Nat Kramer, who entered the Industry 22 years back with M-G-M, and was formerly London sales manager to Eagle-Lion. J. Phillips is circuit manager and Miss H. Roach contract controller.

Members of the Anglo-American sales force who have joined Eros in London are Leslie Greenspan, R. Freedman and B. Ansell. Shorts booking is under the control of H. Oram. Michael Stern is publicity director.

The major portion of the Anglo-American office staff, both at home and in the provinces, remains the same.

June Haver and Mark Stevens in 20th Century-Fox's latest Technicolor musical, I WONDER WHO'S KISSING HER NOW, to be Trade shown on Tuesday, July 15, at the Century Theatre, at 10.30 a.m. and 2.30 p.m.

CO-OP HALL BECOMES A KINEMA

THE Co-operative Hall at Millom, West Cumberland, has been converted into a kinema seating 400 and known as the Ritz. When arrangements are completed, dancing will follow the first house show on two nights in the week.

E. Rowe is the manager.

"KINE." CRICKET CUP COMPETITION REACHES SEMI-FINAL STAGE

Ealing Studios v. Western Electric

RKO-Radio v. Denham Studios

AS a result of their victories over the week-end, Ealing Studios and Western Electric qualified for the semi-final of the KINE. Cricket Cup Competition, and will play each other for the right to meet the winner of RKO-Radio and Denham in the final. The semi-final games are to be played on or before August 3.

In defeating Columbia on Saturday, Ealing Studios made the highest score of the series, with 197 for 8 declared, of which G. Scott contributed 79. To this, their opponents could only reply with 51. Score :—

EALING STUDIOS :	
1. H. Kratz, b. Wilkinson	15
2. H. Frampton, hit wicket, b. Wilkinson	18
3. G. Scott, not out	79
4. R. Besch, b. Raymond	42
5. M. Foster, l.b.w., b. Raymond ...	3
6. G. Stone, b. Raymond	4
7. B. Foster, c. Darlington, b. Raymond	1
8. H. Mason, c. Raymond, b. Darlington	2
9. S. Cole, b. Henry	18
10. E. Davey, not out	7
11. J. Budd did not bat	
Extras	8
Total (for 8 wickets declared) ...	197

E. Raymond 4-52.

COLUMBIA :—	
1. E. Tomlin, c. Davey, b. Frampton	2
2. P. Holloway, b. Frampton	12
3. J. Joseph, c. Davey, b. Mason ...	3
4. J. Revitt, c. Davey, b. Frampton	0
5. E. Raymond, l.b.w., b. Mason ...	5
6. S. Darlington, b. Mason	0
7. W. Henry, c. Scott, b. Mason ...	0
8. G. Urry, b. Mason	4
9. G. Wilkinson, b. Mason	9
10. F. Ball, b. Frampton...	5
11. P. Stevens, not out	0
Extras	11
Total	51

H. Frampton 4-9, H. Mason 6-25.

In contrast the game between Pinewood and Western Electric provided very low scores. Batting first, the home team found run getting very difficult against the bowling of O'Dell and were all out for 37, O'Dell having the excellent analysis of 8 for 11.

In reply, Western Electric did not fare much better, and only just passed Pinewood's total with 39 for 8.

Blackburn Town Council has approved a recommendation of the Watch Committee for the showing of "The Birth of a Baby."

St. Helens to Mind its P.C.s and 'Q'ueues

KINEMA queues in Wilfred Street, St. Helens, are the subject of controversy, and it is reported that a representative of A.B.C. met police officials a few days ago to discuss the matter.

A correspondent in a local newspaper writes that he has made it known in a letter to the justices that if all their efforts fail, a committee would be formed and a public petition organised. The target would be 2,000 signatures. and the matter would be placed in the hands of Sir Hartley Shawcross.

Kinemas to be Inspected

The Licensing Committee of Rhyl Town Council has decided that the renewals of the kinematograph licences of the town's four kinemas shall be conditional to an inspection of the buildings by a sub-committee.

G.-B. Inter-Circuit Cricket

TEAMS representing "E" and "D" circuits of Gaumont British met at cricket as the result of a challenge by circuit controller E. Barry to circuit controller C. H. Russ. An exciting game was won by "D" circuit with a score of 71 against 63.

Circuit "E" XI—Pictured on left.—Back Row: R. J. Latham (asst., Regal, Norwood), N. R. Crossley (asst., Gaumont, Rosehill), L. Thompson (relief manager), E. Cashier (Pavilion, Balham), A. Beasley (asst., Old Kent Road Picture House), F. Taylor relief manager). Front Row: S. Kay (Queens, Rushey Green), A. Watts (Gaumont Bromley), W. Sheehan (relief manager) (Captain), C. H. Russ (Circuit Controller), R. Crosse (operator, Gaumont, Bromley).

On right, Circuit "D" XI—Back Row: H. Shampan (asst., Troxy, Stepney) H. V. Scott (C.P.M.), E. Herbert (Broadway, Stratford), E. C. Seaton (Super, Stamford Hill), E. W. Ludwick (asst., Premier, East Ham), J. Hughes (relief manager). Front Row: C. Rogers (Palace, Tottenham), E. Barry (Circuit Controller), E. Edwards (Regent, Stamford Hill) (Captain), L. Pinder (Premier, East Ham), R. H. Forsayth (Savoy, Leyton).

"It's a winner! Finely acted and well produced."

REG. WHITLEY,
Daily Mirror

★

"James Mason rings the box-office bell . . ."

PIP ANDREWS,
Sunday Pictorial

★

"A very fine film . . . go and see it . . ."

CYRIL KERSH,
The People

★

"This taut and tense film held me in suspense . . ."

A. E. WILSON,
The Star

★

"Brilliantly acted by everybody . . . I recommend it unreservedly."

PAUL DEHN,
Sunday Chronicle

★

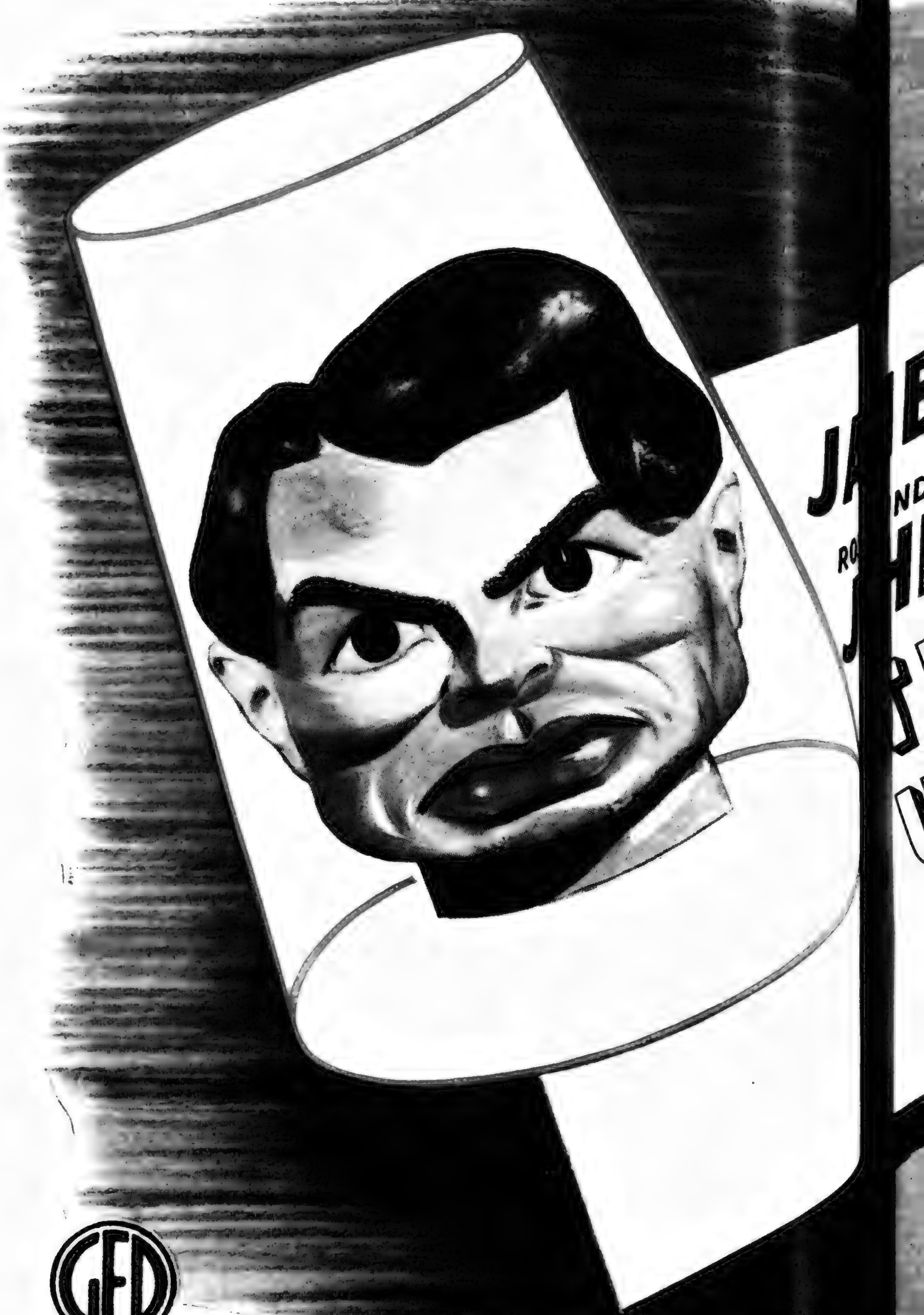
"An exciting and a good film . . ."

LEONARD MOSLEY,
Daily Express

★

"An unusual and an exceedingly well-acted film . . ."

ALAN DENT,
News Chronicle



GFD

"This is a very thrilling tale indeed, and Mason has once more come out on top . . ."

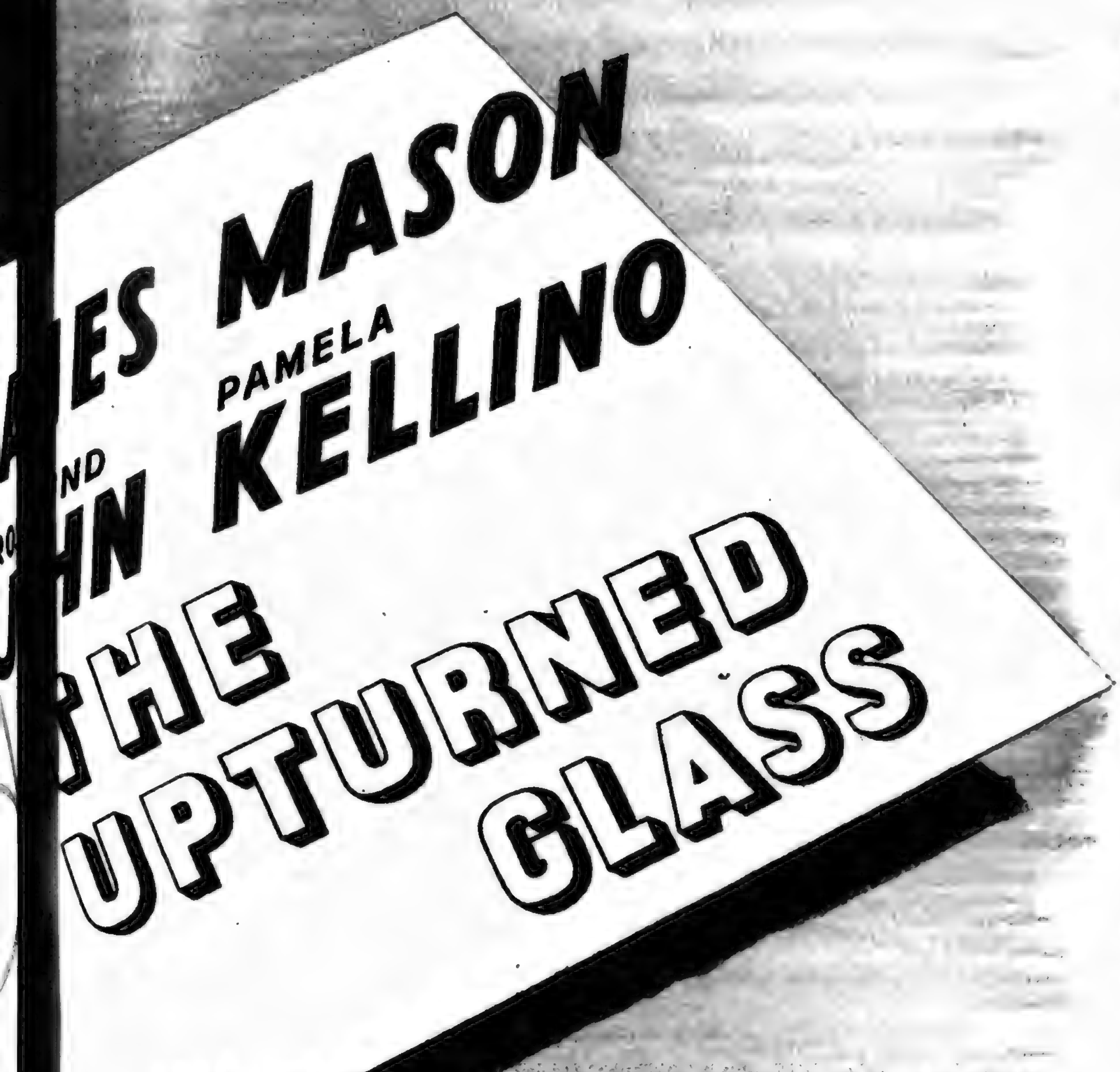
W. A. WILCOX,
Sunday Dispatch

"Mason at his best . . . The story has speed, movement, surprise, excitement, and the all-important quality of suspense . . ."

FRED MAJDALANY,
Daily Mail

GENERAL FIL

★ ★ ★



ES MASON

ND PAMELA

HN KELLINO

HE UPTURNED GLASS

FROM THE AL STORY BY JNO. P. MONAGHAN

ANN STEPHENS · HENRY OSCAR

SCREENPLAY BY JNO. P. MONAGHAN & PAMELA KELLINO

PRODUCED BY SYDNEY BOX & JAMES MASON Directed by LAWRENCE HUNTINGTON

RELEASE DATE AUGUST 4

Loyal admirers of this ar will certainly not e disappointed. Tribute due to a fine performance f a kind James Mason oes best . . ."

P. L. MANNOCK,
Daily Herald

"Mr. Mason's acting better than ever . . . an intelligently made, well-directed psychological thriller."

KAY QUINLAN,
Sunday Empire News

"Outstanding and unusual movie which deserves a top spot on your 'must' list."

EWART HODGSON,
News of the World

★

"Well made, excellently photographed . . . beautifully acted and most polished."

ELSPETH GRANT,
Daily Graphic

★

"Mason has made a good film . . . a thoroughly workmanlike job."

STEPHEN WATTS,
Sunday Express

★

"A role which projects his (James Mason's) powerful personality at its strongest pitch."

C. A. LEJEUNE,
The Observer

★

"Doctor Mason brings his role to life . . . exciting and unusual . . ."

HELEN FLETCHER,
Sunday Graphic

DISTRIBUTORS

★ ★ ★

PEOPLE

G.F.D.'s New Publicity Director

R. Hawkins Moves to Bermondsey

EUAN W. LLOYD has been appointed director of publicity to G.F.D. in succession to **ALAN HIBBERT-JONES**, who has joined the Central Publicity Department of the J. Arthur Rank Organisation.

Euan Lloyd entered the film Industry as a trainee kinema manager with A.B.C. in Birmingham. He was later transferred to the publicity office of A.B.C. and remained there until he joined the Forces. He returned a year later following discharge from military hospital and joined the exploitation staff of Eagle-Lion. When G.F.D. and Eagle-Lion merged he continued as Midland Area exploitation representative.

PATRICK REED, Odeon, Portsmouth, is now on his way to the South of France to visit Nice, Monte Carlo, Biarritz, Juan-les-Pins and Paris, after which he is going on to Spain. It is a holiday trip mainly, but he hopes to pick up some new ideas from the way Continental films are being presented.

RICHARD HAWKINS has been appointed manager of the Rialto, Bermondsey. He was previously a manager with A.B.C. and also managed the Eros News Theatre, Piccadilly, and the Victoria News Theatre, Victoria.

LESLIE FLETCHER, manager of the Carlton, Nottingham, has a very nice souvenir of the South Africans' visit to Nottingham for the Trent Bridge Test match. The team visited the kinema and Leslie persuaded them to autograph a cricket bat. Later he got the autographs of the English team on the bat.

MRS. J. CROSS, chief cashier at the New Palace Cinema, Carlisle, until her retirement recently, after 26 years' service, was presented by manager G. Fishwick, on behalf of the Macnaghten Vaudeville Circuit, with a silver cake basket and cheque.

J. K. PEASE, who has taken up duties as assistant manager at the Forum, Liverpool, is a former aerial cameraman with the R.A.F. Film Production Unit, in which he held the rank of flying-officer.

E. L. TWYMAN, second operator at the Central Kinema, Canterbury, was married at St. Martin's Church recently to Kathleen Manning. Formerly in the box at the Regal, Canterbury's other A.B.C. hall, Twyman met his bride while she was employed as an usherette there. They received wedding presents from the staffs of both kinemas.

D. OSWALD DAVID, kinema manager and organist, is to succeed Jack Persich as manager of the Pleasure Gardens Theatre, Folkestone. He has been for some time at the Swansea Variety Theatre.

Dr. H. H. WOLLENBERG, a KINE. contributor, was the speaker at the Beckenham Film Society meeting last week. He dealt exhaustively and authoritatively with the American domination of the world's film markets.

Manager **C. H. DRACOTT**, Odeon, Stockton-on-Tees, recently became the proud father of a son, Christopher Edward.

"It is rather a strange coincidence that this should happen so near the run of 'Welcome Stranger,' which opened on Monday," writes C. H. Dracott.

Congratulations were extended recently to **ALEC** and **JEAN ROBERTSON** on the attainment of their silver wedding. Both are well-known personalities in the Scots kinema world. Incidentally, they have just returned from a holiday in Southern Ireland.

Staff members of the Coliseum, Sheffield, at their outing to Skegness. Coun. H. S. Gent and Mrs. Gent and their son Harry were the hosts

Showmen in the Making

Gaumont Circuit "B" are holding a series of lectures on publicity for assistant managers. Here is a group attending the first at the Kilburn State, with W. Bates, of the poster shop, explaining to the students the making of a cut-out. Left to right are: —. Macrae, J. L. Lewis, W. Bates (in the smock), S. R. Butler, L. Phillips, W. Lilley, G. E. Mepstead, P. Rice, C. Jackson, Jock Avis (head office newspaper advertising department), E. Pearson, G. Dwyer.

Close Fight for G.F.D. Sales Drive Lead

G.F.D.'s Cardiff branch, under the leadership of Douglas Thomas, is making a strong bid for the leading position in the "Tribute to J. Arthur Rank" sales drive, now entering its eleventh and penultimate week.

In two weeks the branch has jumped from seventh to third place behind Sheffield and Manchester. Mick Yasne and Sam Redford are neck and neck in the lead, with Yasne's Sheffield team still just a shade in front.

All 12 branches are still so close, however, that even Birmingham, who are still at the bottom of the table, have a chance to reverse the position before the whistle on July 11.

Oliver Ward has piloted Nottingham from seventh to fourth place, while Glasgow, after a fine spurt two weeks ago, has dropped back to sixth.

Lindon Travers Leaves Eros

W. H. Lindon Travers, well-known film renter in the North of England and Scotland, has resigned from Eros Films, Newcastle. After a brief holiday Mr. Travers expects to announce his future trade activities.

New Bristol C.E.A. Nominees

New nominees to the Bristol C.E.A. branch are: Odeon, Bristol, L. Denton in place of G. V. Jelly; Rex, Bristol, S. C. Mills in place of E. B. Gold.

20th-FOX STUDENT SALESMEN

Appointed to Branches

A NOTE of particular interest in the appointments recently announced by Jimmy Pattinson, 20th Century-Fox director of sales, is the advance of the 12 student salesmen who have been schooled for many months at head office.

A. Eustace is promoted to assistant branch manager at Leeds, his former post as No. 1 salesman at Manchester being filled by W. Fisher, formerly of M-G-M.

The 12 student salesmen are appointed junior salesmen as under:—

R. Dawson and G. Reed to London branch; R. G. Deans to Circuits Department, London; C. W. Parry and A. B. Carter to Glasgow; G. F. Duffy to Dublin; W. C. Adams and J. A. J. Browning to Birmingham; R. R. Smith to Newcastle; H. Chariton to Manchester and Liverpool; L. F. Evans to Leeds, and K. N. Hart to Cardiff.

One Man Managing Three Kinemas

A. Blank, manager of the Majestic and Royal Cinemas, Scunthorpe, has become temporary licensee of the Pavilion Cinema, Scunthorpe, which also belongs to the Star Circuit.

When application was made to Scunthorpe bench for the transfer of the licence to A. Blank from C. Walker, the chairman said the magistrates disapproved of one man managing three kinemas. The company's solicitor explained that a permanent manager of the Pavilion would probably be appointed in a week or two, but housing accommodation for a manager was difficult to obta

Labour's Film School

A film school, organised by the National Film Association the film organisation of the Labour Party—will be held from August 30 to September 6 at Stanford Hall, near Loughborough, Leicestershire. Exclusive fee for attendance is £5 15s. 6d.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP
MUSIC • PEOPLE • TRADE SHOWS

THE INCOMPARABLE "FIVE"

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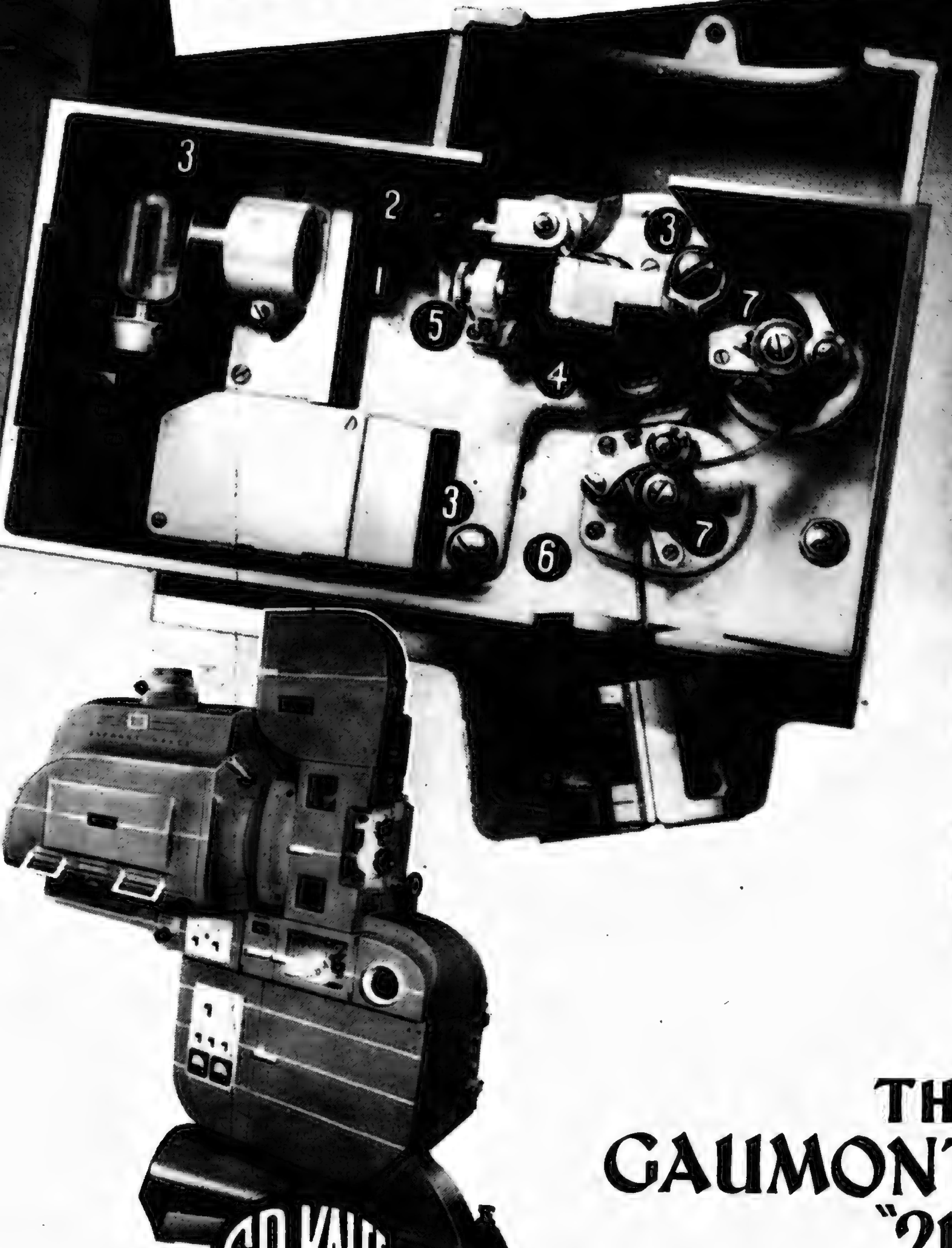

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MANAGEMENT

by *THE MANAGER*

Prestige is the Aim—Then Why Not Aspire to "Professional" Status?

OR what purpose is this feature written? Let me explain. I am a working manager, and, therefore, keenly interested in the advancement of my calling the affairs of my contemporaries.

object is to ensure that managers' prob- and grievances are examined and lated and that their views are made able to other managers. In this way I to play my part in enhancing the pres- of managers.

own views and suggestions are, gener- speaking, based on a cross section of my activities and experiences, and although agers may not agree with them they, at make a starting point for an argument iscussion. And, after all, it is only by ssion that our principles and ideals can eveloped for the benefit of all.

cently Sam Butchart said "We seek to blish a professional status worthy of the stry and our place in it." As profes- l men, he said, there was an obligation members of the S.C.M. to do their job ughly, no matter how many hours over greed working week were occupied.

at is how it should be, and, therefore, I t strongly to the criticisms of Butchart's rks made by the S.C.M.'s Hull Branch. reference to working hours was described eing unnecessarily provoking and not in est interests of the Society. The branch dissociated itself with the term "pro- onal status." It did not desire to be led with the tag of profession or any rficial or meaningless phrases which d make the Society the object of ridi- or derision.

e main difference between "profes- l," and "trade" status, in my view, is difference between mind and matter. n a manager can positively say that his is successfully run because of the skill cunning of his own hands, then he may dly term himself a workman, or an an, or whatever else he cares. Until then im aspire to be a "brain worker" or a ofessional" man. At the moment we to drop between two stools, and can n to be neither—a most hateful position.

ank goodness the National Executive mittee of the S.C.M. repudiated these ward members in no uncertain voice.

All Right Jack!

NOW for Fred Elston's letter published last week. Mr. Elston's name may own in history as the man who exposed Achilles Heel of organised management, e time when the emancipation of man- s had only just begun.

works for A.B.C., his conditions of em- ment are adequate and admirable. He had fair play, and is certain he will get the future from his employers. Fair gh, we all know how good A.B.C. are. Odeon, and G.B., and Lou Morris and y Hinge and hundreds of other employers that matter. But for goodness sake Mr. on do you think that Leslie Holderness, Fuller, Harry Brett, A. J. Sadler, Jimmy on and all the other managerial stalwarts d their respective organisations to improve their own conditions? No. None of these fellows need a society to accelerate their advancement, they were doing quite well without co-operative help. But they were big enough to get together to try to ensure that their less fortunate colleagues got a square deal.

Managers, relief managers, and assistant managers who are quite satisfied with conditions should realise that the good employer welcomes co-operative representation. Don't let it be said that you kept out of an organisation because you were all right or you couldn't be bothered.

S.C.M. and the C.M.A.

I'M disappointed that Leslie Holderness, National Chairman of the S.C.M. didn't extend a warmer and more concrete invitation to members of the C.M.A. at the Society's recent executive meeting.

I have more than a sneaking regard for the C.M.A. It was created the hard way, and it was only after it came into being that circuit managers' committees started, and the C.E.A. started thinking about the Managers' Separate Section. The C.M.A. has every right to claim that they shook employers out of their lethargy. I had hoped that the S.C.M. would have treated these pioneers as respected campaigners, the sort of "Resistance Workers" of management, and offered them representation on their councils.

I look forward to the day when I shall see Harry Brett, and some of the other stalwarts of the C.M.A. on the S.C.M. platform. The Society can afford to be generous, what's more, they could well do with the assistance of these experienced campaigners.

Managers' Holidays

THERE is an organisation called The World Friendship Association. I know little about it except that it's objects are to arrange reciprocity of accommodation for holidays between families in this country and families on the Continent.

I understand that many thousands have availed themselves of this service. You may well be asking now what this has to do with managers' holidays—nothing at all except that it gave me the germ of an idea that I pass on to you for what it is worth.

Could not we arrange some way by which managers could exchange holiday accommodation? A Chester manager might well be afforded accommodation in the home of a Bournemouth manager, in exchange for similar accommodation in Chester. There must be plenty of spare bedrooms in London managers' homes that might well be traded in for a fortnight in Edinburgh or Berwick.

It would be nicer than "digs" because managers have much in common and like to talk shop and exchange views. It would be cheaper than hotels, and there is a certain guarantee that things will be as promised, because we're all in this quite small Industry together.

To go one step further, it might be possible to exchange jobs for a month or two, apart from holidays. This could only be done between kinemas belonging to the same company, but just think how much good it would do a provincial manager to go to town for a month or so and for his London counterpart to see how they do things in the provinces.

It would do both managers a power of good, and the employer would benefit accordingly. There may be some snags in this idea of mine, but I do feel that something along these lines could be arranged in quite a number of instances. Any manager wishing to make such an arrangement at short notice can send me particulars of his requirements and I shall be pleased to pass them on through this column.

Home Office Rules

MANAGERS are no doubt making themselves conversant with the new proposals. Kinemas administered by County Boroughs and similar authorities won't find these new rules very onerous. The shoe will pinch, however, in the small towns and rural areas where control of kinemas has been delegated to the magistrates, and administered by local police.

Over the years many of these kinemas have been absolutely neglected. No safety requisitions have been made, and the exhibitor cannot be blamed for not taking any action himself. I remember, years ago, a new police inspector decided to make an inspection of a kinema for which I was responsible. There were no safety shutters in the projection box (I hasten to say that my company had only just bought the kinema). We shot our pictures through holes in the wall. This inspector knew all about safety shutters, and asked where they were! In desperation I showed him the outside shutter of the projector, which quite satisfied him.

I quote all this for the benefit of my colleagues who are managing kinemas where screwed conduit, continuity bonding, guards on rotary machinery and the like are unknown quantities. You might as well get to know the worst now, and make provisions accordingly, or get some brand new alibis prepared.

Projectionists' Wages

ANOTHER projectionist writes in about conditions. As I have said before, I have nothing to do with projectionists' wages. But I believe that at least one of the major circuits has accepted as a basic principle, the fact that projectionists, particularly junior ones, must have more money if the boxes are to be adequately manned in the future.

I, myself, have every sympathy for the projectionists, and their grumbles about wages. I don't want exhibitors to think that I am inspiring their workers to seek more money, but I feel that if they don't give them more quite soon there will be nobody to pay, anyway, and you can manage without managers far longer than without projectionists.

SHOWMANSHIP

Is Still the Real Life-Blood of the Industry

Says *A. J. BROWN*, Guest Writer

THIS week I am handing over to a guest writer—A. J. Brown, general manager of the Empire, Cardiff. Prompted by E. H. Whittell's article, "Dignity in Film Advertising—Yes! But Beware of Laziness" in the June 12 issue, Brown, inveterate campaigner, contributes some shrewd observations on this controversial subject.

"Lose our dignity and we lose our reputation," he says, in accord with Whittell, but he contends that showmanship is still the life-blood of the business. It is that "something extra," he says, which draws additional patronage.

Whenever Mr. Whittell flies into print, he certainly gets us thinking. Whether it is nicely about him or not is, of course, a matter of viewpoint.

It is refreshing to find he has changed his views somewhat and even more refreshing to find him admitting to the fault of complacency in the past. Of the present, there is still much to be desired regarding his outlook, but time has helped so far and I feel confident that in another year or two his views will have undergone a further change for the better, even to the extent of being self-sufficient in his exploitation and not even caring whether or not the first-run houses down town have been of help.

It is my opinion that the word "stunt" creeps into discussions on exploitation far too often and I would like to see its use dropped entirely. It creates a false impression of what the modern showman is striving to do and is very often used to sum up a really worth-while and dignified effort.

While still with the thought of dignity in mind, I would like to say that here, undoubtedly, Mr. Whittell has hit upon the crux of the whole thing. Lose our dignity and we lose our reputation. He quotes the words of the nation's grand old man, "What kind of people do they think we are?" I say that a man, very early in his career at his latest theatre, will impress his patrons with the answer. He will impress them with the fact that he is their friend or otherwise; that he is alive or a nonentity; that he truthfully exploits his wares or allows them to be taken or left. In other words, our public generally are not fools to be beguiled by cheap blandishments. They will soon find out whether a man in charge is a good chap or a bad one, and it's up to the man himself to see that they think he's a good one.

The personal touch in our business is essential and a man cannot lock himself away in his office indefinitely. My advice is get out and impress! Do it early and make it good.

As a winner of many awards in exploitation contests, I, naturally, believe in them, although I have one or two little ideas of my own as to how they might be conducted to the ultimate benefit of more people who trouble to enter them. Mr. Whittell has struck a very bad example in the friend he mentions who ate, slept and lived with the one film for six weeks. The whole idea is ridiculous.

IN exploiting a film, my aim always is to try to give the public something extra rather than merely to thrust film title and playdate down their throats. My experience is that the "something extra" is the thing that "gets" them and assures me of additional patronage during playweek. By offering your extra attraction, you are not in any way falsely boosting what might be a mediocre film. You are asking the public to come along and join in or witness your special event *as well* as the film.

By reason of the extra publicity you may give to your additional attraction, you are also, at the same time, making the public aware of your film title and playdate, so achieving also one of the primary objects of exploitation.

As examples of what may be termed "additional attractions"—and here I would like to interject the thought that in most of the arguments for or against exploitation the writers usually fail to give us examples—may I mention part of my effort for "The Jolson Story"? For this I staged "Your Favou Story" contest. People sent in their favou stories to be read on the stage. Many peo attended specially to hear their own or frien stories read.

Then, for "Magnificent Doll," I invi ladies to appear on the stage to deliver p of a speech made by Ginger Rogers in t film. This attracted entrants from dram groups and schools. Their friends and r tives paid to see and hear their favourite of course, stayed on to get their money worth by seeing "Magnificent Doll."

I could quote many more examples, cluding prologue contests for amate dramatic societies and similar efforts which trust, may be deemed to be "dignified" yet all of which gave patrons that little extra and drew an additional patronage also

I declare that there is no limit to th methods of presentation and it is a good to exploit. Instead of beating the drum blaring your attraction—the film, try this change. Push your additional offering, ma it the focal point of your scheme. As far I am concerned, it has proved a winner.

THESE are my views and I could write on my pet subject but may I conclu by saying that one thing is certain in my m —that showmanship is the real life-blood of business and it is a phase of the job that the really interested, can bring infi pleasure and variety to what can be a mo tonous existence.

CARY GRANT
ALEXIS SMITH
Night
Day
NIGHT AND DAY

Music "Night and Day"

A display of musical instruments featured by E. Aspinall in the foyer of the Capitol, Bolton, for NIGHT AND DAY (Warner). This was arranged with the co-operation of two music dealers. There were also three tie-ups with Ovaltine stockists, and the local Co-Op. store devoted an island window to a display of music and radios linked with the film

NEW MEMBERS

The following managers have bee enrolled into the Company of Showmen for the ensuing year:—

T. S. Aldworth, Regal, Bracknell.
N. F. Comer, Odeon, Taunton.
B. H. Goodman, Savoy, Grimsby.

* * *

Aiding Charity

HEARING that the *Daily Mail* Film Star organisers required two film stars to grace ball in Coventry, in aid of the Newsagents' B volent Fund, A. L. Pareezer, of the Gaumont, tacted head office and arranged for Derrick Marney and Zena Marshall to make a pers appearance at the theatre and to attend the ba

On their arrival the stars were introduced packed house of 2,500 patrons, and a nine-yea girl presented Miss Marshall with a bouquet behalf of the Gaumont Junior Club.

The stars were then entertained in the lounge ceived the Press and afterwards left for the R Casino, where they were received by the Mayor Mayoress of Coventry.

A Smart Tie-up

L. A. MARTIN, Plaza, Romford, aroused int in "White Tie and Tails" with a smart w display in a local tailor's shop.

A poster, placed in the centre of the wind carried figures of four men in evening dress very prominent white ties. The centre portion the poster contained the message "Sorry; No W Ties or Tails at Present, but you can see 'White and Tails' at the Plaza."

Lowestoft Displays

ALFRED C. BENNETT, house manager of Marina, Lowestoft, secured two tie-ups for " the Clouds Roll By."

One firm devoted a window to a display of rainc appropriately linked with the title, and an made a display of the music from the film played records of the song numbers the week to play date.

French Appeal

A POSTER, drawn with crayon effect, and desi by manager S. Brown, Empire, Barnsley, an effective vestibule display for the French "A Cage of Nightingales."

The poster, displayed in an illuminated cab showed the Eiffel Tower and Barnsley Town linked with the words: "France to Barns ped on either side were flags of the two nations. in the foreground were stills and posters illus- ing the film.

ring the work of showing the whole set piece transferred to a gown shop to tie up with s fashions.

rther interest angle was created by inviting bers of the famous Grimethorpes Schoolboys' r to see the film.

usual Poster Site

T. SULLIVAN, Odeon, Ramsgate, sought permission of the local Harbour Committee and granted permission to display a 30-ft. banner "The Razor's Edge" on the side of the schooner nty, which lay in Ramsgate Harbour. It is mated that over 20,000 people saw this in one

mething for Nothing

APPY is the manager who can get someone else to pay for his publicity. F. W. Salter, of the ner's Green Palmadium, succeeded in persuading cal florist into meeting the cost of 3,000 book- ks carrying his name, the magic slogan "Say it flowers," the title of the G.F.D. film, "Magnifi- Doll," and star names and theatre details. stributed through libraries, these cards helped ness for all concerned. Mr. Salter also had a e head of Ginger Rogers in a nearby photo- phers, with the invitation: "See 'Magnificent ' at the Palmadium and let us take a magnificent tograph in colour of you." Another tie up with a s shop completed a well-balanced campaign

ightly Attraction

ORMAN EDWARDS, assistant manager to H. Crowther at the Savoy, Birkenhead, borrowed a ight in armour" from a local art gallery for in a lobby display to publicise "The Shop at Corner."

e display card read: "We take pleasure in ouncing another thrilling *Knightly attraction* at Savoy all next week—'The Shop at Sly Corner.'"

halley Range Competition

SMITH'S campaign to publicise "My Favourite Brunette" at the Odeon, Whalley Range, included mpetition to find the town's "favourite bunette."

e contest was arranged in conjunction with the l Press, and Frank Swift, the Manchester City International goalkeeper, presented the prizes.

mith also arranged tie-ups with a gents' out- rs and ladies' hairdresser. For his theatre pub- y, he displayed in the pay-box show window, a d card worded "Here are a few of Bob Hope's ious favourites—guess the names and pictures y played in." Standing at the base were photo- phs of Betty Hutton, Paulette Goddard, Veronica e and Dorothy Lamour.

or "Odd Man Out," Smith again utilised the ce in the pay-box window for a display which k the form of a scrap book. Included in this ibit was a whole page from the *Sunday Pictorial*, ing shots of the film and the remainder of the play was made up of cut-outs from the KINE. and iers' campaign book.

odern Curriculum

N essay competition for children was organised by G. B. Hawke, Odeon, Ayr, when publicising Nicholas Nickleby."

he local Director of Education supervised and lged essays on the film submitted by school- ldren, and a prize was presented by the theatre.

ridlington Contest

TOUR of the A.B.P.C. studios and 5 guineas is the prize awarded to the winner of a talent mpetition being run by Dennis Bowden, of the gal, Bridlington.

he competition will run for eight weeks; heats are ld four nights a week and the weekly finals are ld on every Friday of the period. The weekly nners will be eligible for finals to be held in gust.

Bowden is exploiting the contest with an intensive mpaign which includes shop tie-ups.

he Correct Measure

N exploiting "The Outlaw," Kenneth B. Lloyd, Rivoli, Liverpool, decided, that in view of the ct that the film itself had already received much blicity through the medium of the Press and ewhere, to concentrate on the Jane Russell angle. Consequently, he arranged Jane Russell window splays and tie-ups with a gown shop, a ladies' irdressers and beauty salon. In the case of the dies' hairdressers he obtained the use of the two ndows of the double-fronted premises, one for a splay of general material and the other for a Jane Russell display."

A suitable photograph of the star was linked by ribbons to cards affixed to the window pane. These gave details of the star's various physical measurements. A further card was worded: "Girls! Are you a post-war dream girl? Do your measurements compare with the world's No. 1 glamour girl?"

Modelling Competition

A MODEL building competition, run in conjunction with the O.N.C.C. for children under 15, was organised by G. Bernard, Odeon, Bury, as part of his exploitation for "California."

Children were invited to make models, either from cardboard or wood, of "prairie schooners." The models were exhibited in the foyer and patrons were asked to vote for the winning entry. Prizes consisted of national savings certificates and free seats to the kinema.

In addition, a window display was arranged with the Bury Model Supply Co., who gave good publicity to the competition and the programme.

Museum Piece

P. L. DEVINE, Regal, Cambridge, in his exploitation for "The Shocking Miss Pilgrim" secured the loan of one of the first typewriters ever made, from a lady resident, who claimed to be one of the first typists in England.

The machine was displayed in the foyer a week prior to playdate, together with neatly worded cards, one giving the history of the machine and the other worded "Betty Grable as the 'Shocking Miss Pilgrim' at the Regal—portrays one of the first women typists to use these machines—Shocking? She's Sensational!"

A smaller card, placed in front of the typewriter, worded "The first typewriter—made 1867," together with a backing of stills completed the display.

This "museum piece" fitted perfectly into the scheme and created a great deal of interest among patrons and the local Press.

Additional publicity was gained when the lady herself, who is 87 years old, visited the theatre.

Poster Publicity

APART from arranging five window tie-ups for "The Razor's Edge," J. Longbottom, Odeon, Chorley, had a 96-sheet poster relating to the film sited on the wall of the theatre, a position which commands several hundred yards of the main arterial road.

Much of the appeal of the poster was in its rich but not blatant colouring against a deeply black background.

The poster was worded "May blossoms forth with a peach of a picture," then followed the date of screening, title and stars.

Real "Black Narcissus"

FLORAL decorations are always used in the foyer of the Ritz, Birkenhead, but to announce "Black Narcissus" Moreton Sharp, general manager, obtained a basket of black narcissus blooms from a local nursery. These were displayed with a card worded "These are the rare and beautiful black narcissus flowers—the rare and beautiful 'Black Narcissus' film is here all next week."

A slide was also exhibited drawing attention to this display and the local paper carried a picture of the blooms.

Treasure Trove at Finsbury Park

BUILT around a Treasure Trove competition—entrants were invited to decipher the name of the film from a few lines of doggerel—J. C. Glasgow's campaign for "The Man Within," at the Rink, Finsbury Park, opened up with a wide use of double crown posters giving terms of the contest.

Fifty shops and clubs devoted window displays featuring the posters, and the editors of two local newspapers were enlisted as judges.

The announcement of the results was followed up by a further poster campaign revealing that "Treasure Trove had been found at the Rink."

This angle was brought to a climax by the presentation of prizes to winners on the kinema's stage by Richard Attenborough, one of the stars of the film.

Another "star" angle of Manager Glasgow's was his link with Jean Kent's fan club. She is the leading lady in the film and full use was made of the distribution of 1,000 photographs of the star.

Tunes of the Stars

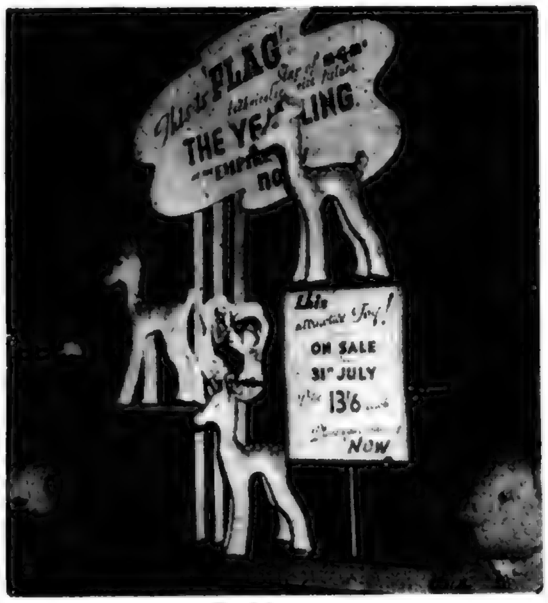
A TRIP to London to visit the Gainsborough studios with all expenses paid was the first prize awarded to the winner of the "Tunes of the Stars" competition organised by C. H. Dracott, Odeon, Stockton-on-Tees, and organist Jess Yates, in conjunction with the local Press.

The contestants were invited to decide which tunes were the favourites of nine Gainsborough stars. Various clues were given as to nine melodies chosen

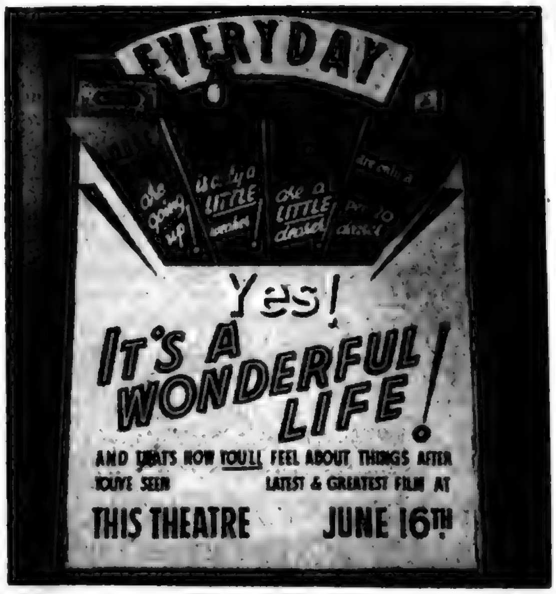
(*Continued on page* 47)

THE SHOCKING MISS PILGRIM
DICK HAYMES
Betty Grable
The Shocking
MISS PILGRIM
REGAL

P. L. Devine, Regal, Cambridge, unearthed one of the first typewriters manufactured, and used it in this display for THE SHOCKING MISS PILGRIM (20th Century-Fox)



This tie-up, with a London store, for THE YEARLING premiere at the Empire, Leicester Square, features the model of Flag, produced by Cascelloid, toy manufacturers



E. A. Gislingham, Gaumont, Cheltenham, takes an amusing tilt at current shortages of houses and other goods in this display, drawing patrons' attention to IT'S A WONDERFUL LIFE (RKO-Radio)

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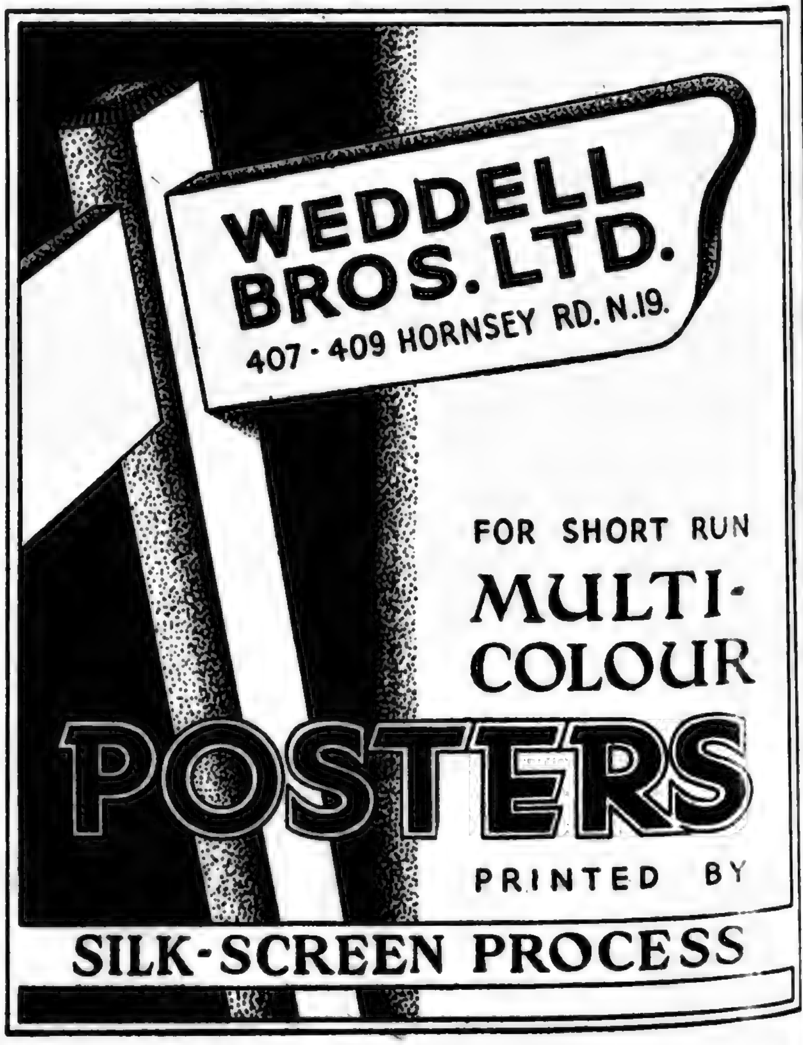
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HOWMANSHIP—continued

the stars, and these were also presented in an organ terlude by Yates.

The competition ran for over a month, and during at time over 170 inches of free space was obtained the Press.

An attractive foyer display consisted of a large amed portrait of the Gainsborough Lady used as a ntrepiece and surrounded by photographs of the ars and the tune titles.

airdressing Contest

N connection with the showing of "Dead Reckon- ing," a local hairdressing competition was held Bill Brown on the stage of the Ritz, Hastings.

Many local girls entered in the two elimination ats, and three were selected to appear in the al.

The Press co-operated, and in addition to the first ize of a silver cup, presented by Mecca Dancing, a cond and third prize, consisting of a permanent ve and a facial massage, were donated by a local ir stylist

ublicity Not Rationed

EVEN large grocery establishments in Liverpool exhibited neatly printed notices bearing the rding: "Welcome stranger. Register with us for vice and civility. Register at . . . for rationed ds and at the Odeon this week for your ration Bing Crosby, Joan Caulfield and Barry Fitzgerald 'Welcome Stranger.'"

These tie-ups were arranged by R. .A. Dwyer, eon, where the film's showing happened to coincide h the new rationing registration period.

Other tie-ups were arranged with four music shops d a travel agency. The angle of the travel ency publicity was: "'Welcome Stranger,' the anger is assured of a welcome if he uses our vel agency."

verlanders" in Germany

ALING'S Australian film, "The Overlanders," was exploited in many ways in Germany when it was eased in that territory in May.

Two special performances were given for the rest Berlin schoolchildren. Nearly 2,000 children ended and a special broadcast of the event was de.

he Australian Military Mission co-operated and ured on Australia. Subsequently, a sergeant from Mission toured the Berlin schools and talked ut Australia, illustrating his talk with stills m the film.

he schoolchildren's enthusiasm for the film racted a large number of parents to see "The rlanders," which ran for six weeks at the Film- hne Wien on Kurfurstendamm prior to release.

shing In

NOVEL idea to stimulate public interest in the presentation of "The Razor's Edge" at the on, Chester, was devised and executed by the ster team—G. S. Jolliffe, manager; A. H. James, stant; and G. H. Harrop, trainee assistant.

ntacts were made with shops, public-houses, s and traders in all parts of the town, and these perated by allowing a small card, worded Razor's Edge'—Odeon, To-day," to be pasted over one of the price indicator signs in their cash register.

A number of other traders gave window space displaying portraits of the stars alongside their sundry goods.

Cheap But Striking

A CHEAP and effective display for "Odd Man Out" was devised by J. L. Cull, of the Odeon, Cheetham Hill, Manchester.

He used an enlarged cartoon depicting a boarding-house packed to capacity, and a downcast holiday-maker hopefully approaching the house. Coupled with this was the message, "Why be the 'Odd Man Out?'—stay at home this holiday and see the 'Odd Man Out.'"

For his outside publicity Cull had a three-quarter-size model of an actual set from the film exhibited in a local store. Tie-ups were also made with a shoe shop and music dealer.

Street Parade

A STREET parade was the main item of a campaign for "The Time, The Place and The Girl," arranged by L. E. Carpenter, Union, Luton.

On the Saturday before playdate, a man dressed in a "Jacob's Coat" of many colours and an outsize in top hats, paraded the streets with a placard on his back bearing the words: "It's a Riot in Fun and Colour—The Time—Next Week. The Place—The Union and the Girl—Yours."

Tannoy Secrets

GREEK airmen, in training at Wolverhampton, were surprised recently when the camp Tannoy system, and station orders, invited them to see "School for Secrets" at the Odeon, Bilston, Staffs.

This formed part of G. Lockyer's campaign, which received the attention of the local Press. Theatre window displays contained Radar equipment, and photographs loaned by the R.A.F. and similar sets were placed in the foyer.

On the first playdate, a parade of Boy Scouts and A.T.C. squadron aroused further interest.

Other Credits

C. W. Frith, Streatham Odeon-Astoria ("Nicholas Nickleby"); F. W. Salter, Palmadium, Palmers Green ("Dead Reckoning"); K. Hann, Odeon-Astoria, Old Kent Road ("A Woman Destroyed"); G. Williams, Regent, Chatham ("While the Sun Shines"); G. Fallowfield, Palace, Chatham ("Magnificent Doll"); A. Thomson Odeon, Colchester ("Nicholas Nickleby"); R. W. Lane, Gaumont, Camden Town ("It's a Wonderful Life"); W. O. Jackson, Odeon, Rhyl ("This Modern Age"); Charles Smith, Odeon, Whalley Range ("Lover, Come Back," etc.); E. B. Dickenson, Picture House, Halifax ("Song of the South"); E. A. Gislingham, Empire, Cardiff ("Song of the South"); A. Williams, Palladium, Paignton ("Notorious"); A. E. Dawson, Odeon, Darlington ("Suddenly It's Spring"); L. Watt, Florida, Glasgow ("Song of the South").

The Showman

MUSIC

TWO UNUSUAL INTERLUDES

RESPLENDENTLY arrayed as a Chinese mandarin, John Madin entertained his audiences with an Oriental fantasy when I visited the Granada, Tooting, recently. Mandarin Madin made his announcements in pidgin English and the whole effort was received with much appreciation.

This type of novelty, however, is not everybody's meat, for it is not everyone who could add pigtails, drooping moustache and the other hirsute adornments necessary to the correct portrayal of such a character and get away with it.

But John, with his customary gusto, got away with it successfully—a quite unusual interlude.

When I called at the Dominion to hear Bobby Pagan's interlude I thought I was in for another character show, for he greeted me attired in kilts.

However, he changed into more formal style of evening dress to put over his "Eros" opus. This selection of waltzes was, Bobby announced, inspired by the recent return of Eros to his place of glory in Piccadilly. It was received attentively by a "well-dressed" house.

Bobby plays with discernment, and I am quite sure my colleague, The Manager, would have been well pleased with his deportment at the console. Here is an organist who does not wriggle and squirm at every change of harmony and rhythm.

I have always maintained that no solo over five minutes in duration should be kept in one idiom and I saw no reason to change my opinion after Bobby's effort.

Although everything was played as well as it could be played, there was little or no change in style, little or no climax. It lacked that vital necessity in all presentations—variety!

Selecting Records

When I asked a manager why he used organ records to cover his slides, trailers and interludes, he replied: "Just kidding the public that we have an organist." And he appeared to be serious.

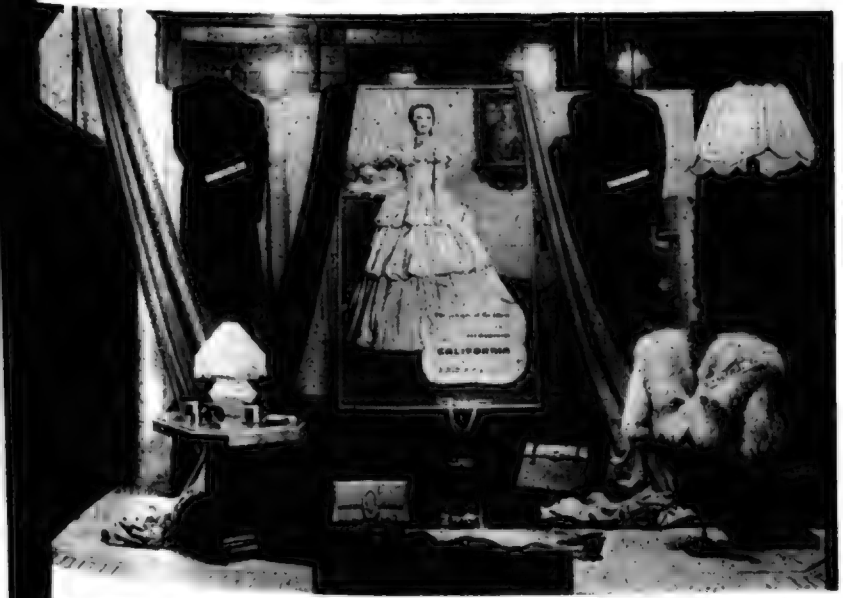
There was, however, in this instance, some justification as the house did not possess an organ. But what surprises me is that the same policy is adopted in many houses where the instrument is featured.

Generally speaking, these records are chosen with little or no care, and a point which seems to be overlooked is that the majority of recordings are of special items in a highly specialised style which renders them quite unfit for the purpose of providing ordinary background music.

Furthermore, to quote an old cliche, "comparisons are odious." Just recently I heard a recording of Jess Crawford playing a ballad on a Wurlitzer in his own inimitable style, followed by the resident organist, whose first entry into the programme was a single chord on the word ALSO.

Surely common sense suggests that some light orchestral combination be used preceding the organ.

JACK COURTNAY.



ersey kinemas are just beginning to get the first of the up-to-date re- eases since the liberation. That showmanship is still alive in the sland is indicated by this neat display arranged by Cyril Mason, West's Cinema, St. Helier, Jersey, for CALIFORNIA (Paramount)

It's a Wonderful Life
WOMEN'S LAND ARMY
JAMES STEWART AND DONNA REED
See ITS A WONDERFUL LIFE
EXCHANGE

Here is an unusual approach to the exploitation of IT'S A WONDERFUL LIFE (RKO-Radio). This display float tied-up with the Women's Land Army recruiting campaign and was entered by the Exchange, Northampton, in the local carnival parade. The picture was submitted by R. Cottrell

TECHNICAL

Turn on the Heat in Kinemas and the Country Will Save Fuel

A CASE FOR PRIORITY SUPPLIES by *JACK PRENDERGAST* of York

Recent statements by the Ministry of Fuel indicate that exhibitors will not be allowed summer stocking supplies of solid fuel, and in some quarters it is believed that kinemas will be compelled to restrict opening hours this coming winter in order to conserve supplies.

In this article Jack Prendergast, the Yorkshire exhibitor, makes out a case for the Industry to be treated as a priority consumer.

The kinema, as the most popular form of public recreation, he says, plays an important part in maintaining the morale of the people. Moreover, if the kinema can be heated and is allowed to remain open during normal hours a far greater saving of fuel in homes will be achieved.

THE need for the utmost economy in the use of fuel is apparent to all. No one will question the right of essential industries to receive priority supplies of coal. It is essential to national recovery.

But what of the kinema? In war it played its part in maintaining the morale of the people. In peace it can play an equally important part in the economic recovery of the country.

The observer of the kinema must admit that people from all walks of life visit the kinema. It is strategically placed in every community: in other words it is easy of access to the major part of any given population. The average programme lasts about three hours.

A thousand-seater kinema audience is representative of anything from three hundred to five hundred homes. This, in turn, represents a minimum of between three to five hundred fires, whether they be coal, gas or electric.

In terms of electric lights, anything between six hundred and 1,000 electric light points, one might reasonably estimate, would be in use in the homes to make them tolerably habitable if patrons were forced to remain at home. The heating of a thousand-seater kinema would need only a fraction of such domestic consumption.

I am aware that in view of the competition for priorities and the temper of a community affected by fuel shortage it would be necessary to make out a convincing case for the Industry. It would be necessary to explain to the public in the fuel-saving campaign, that it was a community effort to economise in fuel consumption. The keen edge of criticism would be blunted by emphasis of the fact that every community would have a haven of warmth.

If kinemas are not warm then millions of people are going to be deprived of the full enjoyment of what is recognised as the most popular entertainment of the majority of people of this country. The Industry, then, is of national importance, I contend, and in terms of fuel allocation should be treated as such. The picture-going public's contribution in taxes to the Exchequer demands this recognition, and the Industry is under an obligation to state a case on the public's behalf.

All work and no play will not help the export drive, and if the public is to be deprived of its recreation the loss in effort and Tax Revenue will be considerable. The loss in general morale is inestimable.

The kinema is a family recreation which caters for every income. So all kinds of people can shut up house, or room, or prefab, and save heat and light to the benefit of the country.

Further austerities are not an incentive to incentive. Therefore I say: Don't clamp down on the people's entertainment. Use it to its fullest purpose. The kinema Industry must not be regarded as a luxury trade; it is a necessity in the world in which we live.

Heat the kinemas and save fuel and energy is not so daft as it sounds.

INSTALLATION NEWS

Western Electric Contracts—Big Scottish Programme—More Walturdaw "5's"

New projection equipment and Western Electric sound system are being installed at the Theatre Royal, Market Street, Loughborough, Leics., and the kinema will be closed until August.

New Premier, Old Swan, Liverpool, has been equipped with new Westrex sound equipment. This is the second Westrex installation in Liverpool, the other being at the Odeon.

One a Week in Scotland

Westrex sound equipment has been installed at the Cosmo, Glasgow.

Westrex will be installed in other Scottish kinemas at the rate of one set a week for the next nine months, according to Western Electric.

"Keepalite" in Belfast

"Keepalite" automatic emergency lighting equipment, manufactured by the Chloride Electrical Storage Co., is to be installed at the Savoy, Belfast, and the Empress, Horden.

Walturdaw, Liverpool, Busy

Liverpool branch of Walturdaw Cinema Supply, of which W. H. Thornton is manager, has received the contract for the installation of Walturdaw junior sound equipment and the wiring at the Roscommon, Liverpool, which is due to reopen in July. Walturdaw 5 projectors are to be installed at the Hippodrome, Ellesmere Port, and A.C. arcs at the Cosy, Boaler Street, Liverpool.

Other recent installations, and orders yet to be completed include: Philharmonic Hall, Liverpool, Walturdaw De-Luxe sound equipment: Victoria, Bala, and Pavilion, Aberdovey, Walturdaw junior sound equipment; Hippodrome, Ellesmere Port, two 60-amp. Runbaken "Superarc" metal rectifiers; Palladium, St. Helens, A.C. Lum-Arcs and Ross Lenses; County, Bangor, footlights, battens, spotlights and floodlights.

"High Fidelity"

RCA "High Fidelity" sound has been installed at the Roxy, Hamilton; Savoy, Blackburn (Macnaghten Vaudeville); Forum, Cannock, and the Cinema, Whitehead.

Batteries developed by the Electrical Storage Co., for use with sound equipment will be among the company's exhibits at the Electronics Exhibition to be held at the College of Technology, Manchester, on July 22 and 23.

POOL CARBONS

RCA SOUND SYSTEM

Observation Window

THERE IS PLENTY OF RUBBER

THE Government has made a appeal for increased production of textiles, and an allocation of a larger percentage of the total output to the export trade. The reason is that textiles are among the most important of this country's dollar-earning products.

What are the implications of the appeal so far as the exhibitor is concerned? It means that exhibitors will probably have to wait longer than expected for those much-needed fabrics and carpeting with which to refurnish their kinemas.

Plastics and other synthetic products are, of course, being developed for use as curtaining and seat coverings, and I visualise that they will be used extensively f these purposes.

FLOOR coverings are another proposition. There are n substitutes for those lush carpets which impart an atmosphere o luxury and warmth to o kinemas.

Perhaps for certain floors, the vestibule, foyers, passageways and so on a solution lies in the use of rubber.

There is no shortage of rubber in this country I am told by Ellis, principal of a firm called Rubba Tyles, which specialises in floor covering made of rubber tiling.

Another point is that the majority of rubber imported comes from Malaya, outside the hard currency areas. So at least the prospect looks bright in this direction.

FROM Sydney, Australia, comes news of a new kind of screen for the showing of three-dimensional films without the aid of colour filter spectacles.

Its inventor is Robert Hepwor a Sydney man, and the invention is described by Edward Esdaile partner in a firm of scientific instrument manufacturers, as being "miles ahead of anything in Europe or America."

Extravagant claims have often been made for stereoscopic inventions and devices, but so far they have not proved to be a commercial proposition. I await a more detailed report of the invention with interest.

W. G. ALTRI

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., July 10 and Wed., July 16

ursday

Thunder Rock (*M-G-M*)

n Theatre. **10.30 a.m.**
st: Michael Redgrave, Barbara Mullen, James Mason, Lilli Palmer, Finlay Currie, Frederick Valk, Sybilla Binder, Frederick Cooper, Barry Morse, George Carney, Miles Malleson, A. E. Matthews. **Director:** Roy Boulting.

hen Roy and John Boulting decided adapt Robert Ardrey's play for the reen M-G-M undertook not only to disbute the production, but also to ance it.

laying the leading rôle in the film sion, as he did in the play, is Michael dgrave, and James Mason has a tell characterisation as his friend. Bara Mullen plays the leading feminine t.

The Two Mrs. Carrolls (*Warner*)

dio One. **10.30 a.m.**
t: Humphrey Bogart, Barbara Stanwyck, Alexis Smith, Nigel Bruce, Isobel Elsom, Ann Carter. **Director:** Peter Godfrey.

rade-shown by Warner's last year, s is being screened again for exhibi- since West End pre-release will not given until August.

arbara Stanwyck learns that her band, Bogart, murdered his first e and is planning to repeat the pro- s following the entry into his life a third woman, Alexis Smith.

Double Cross (*Renown*)

B. Large Theatre. **2.30 p.m.**
t: Kane Richmond, Pauline Moore, Wynne Gibson, John Miljan, Mary Gordon. **Director:** Albert Kelley.

nderworld drama. The story shows ne Richmond as a fearless police cer who joins a murder gang to bring m to justice and clear the name of murdered friend.

iday

Bad Men of the Border (*G.F.D.*)

n Theatre. **10.30 a.m.**
t: Kirby Grant, Fuzzy Knight, Armida, Barbara Sears, Francis McDonald. **Director:** Wallace W. Fox.

Universal-International Western in ch Kirby Grant, as Deputy U.S. rshal, is on the trail of counter- ers on the Mexican border. He falls with an attractive Mexican woman estigator, and together they round the gang.

Positively Negative (*Federated*)

dio One. **11 a.m.**
he first of these featurettes intro- es two radio personalities, Ronald ldman and Kay Cavendish, who ply the answers to questions on tographic technique and paper pro- sing.

Meandering in Manhattan (*Federated*)

Meandering in Manhattan" intro- es a galaxy of American radio enter- ers, including The Merrimacs, nida, Georgie Jessel, the Six Phil- monicas, with Gerry Wilmot in the ir as compère and general factotum.

Gun Town (*G.F.D.*)

Own Theatre. **2.30 p.m.**
Cast: Kirby Grant, Fuzzy Knight, Claire Carleton, Lyle Talbot, Gene Garrick. **Director:** Wallace W. Fox.

A stage-coach robbery leads to rivalry over the construction of a road to the State border by a woman coach-line owner. Kirby Grant is seen again as the Federal Agent, who cleans up the gang which is robbing her of weekly pay-rolls and inciting Indians to attack road-making workmen.

Tuesday

I Wonder Who's Kissing Her Now (*20th Century-Fox*)

Century Theatre, Soho Square. 10.30 a.m. and 2.30 p.m.
Cast: June Haver, Mark Stevens, Martha Stewart, Reginald Gardiner, Lenore Aubert. **Director:** Lloyd Bacon.

Joe Howard, writer of many song hits in the early days of this century, is the central figure in a light-hearted story, photographed in Technicolor.

The story of Howard's vicissitudes in the entertainment world runs parallel with the story of his romance with Katie, daughter of a kindly old man who adopted him.

Mark Stevens, as Howard, demonstrates that he is a fine singer and dancer as well as a dramatic actor. June Haver is co-starred, and Martha Stewart has an important rôle as a temperamental singing star.

Scrooge (*Ambassador*)

Studio One. **10.45 a.m.**
Cast: Sir Seymour Hicks, Mary Glynne, Garry Marsh, Barbara Everest D. J. Williams. **Director:** Henry Edwards.

This reissue is a period dramatic fantasy, adapted from Dickens' immortal Yuletide story, "A Christmas Carol."

The moral of the tale is interpreted with brilliant acting by Sir Seymour Hicks in the name part. The film embraces many cameos of famous Dickensian characters.

Accomplice (*Pathe*)

G.-B. Theatre. **10.45 a.m.**
Cast: Richard Arlen, Veda Ann Borg, Tom Dugan, Marjorie Manners, Francis Ford. **Director:** Walter Colmes.

Based on Frank Gruber's novel, "Simon Lash, Private Detective," this P.R.C. mystery drama stars Richard Arlen as a sleuth who is hired by his former sweetheart to find her missing husband.

Several murders occur before the unexpected solution is revealed in a desolate castle in the Mojave Desert.

Blockheads; Bred to Stay (*Exclusive*)

Hammer Theatre. **2.30 p.m.**
Cast: Stan Laurel, Oliver Hardy, Patricia Ellis, Billy Gilbert. **Director:** John G. Blystone.

Reissue of the Hal Roach comedy, "Blockheads," in which Stan returns from World War I, twenty years late of the armistice, and is an acclaimed hero. Ex-Army buddy, Oliver, invites Stan to his home, which results in chaos for the Hardy family and quite a few neighbours.

"Bred to Stay" introduces some of the "classic" racehorse winners of the past year and discusses the reasons for recent French victories on our home tracks.

A scene from THE WEB, Universal-International drama, relating the murderous intrigues of a wealthy industrialist. The cast includes Edmond O'Brien, Ella Raines, William Bendix and Vincent Price. The film is to be trade shown by G.F.D. shortly

My Son Alone (*International*)

G.B. Theatre. **2.30 p.m.**
Cast: Richard Dix, Leo Carrillo, Preston Foster, Frances Gifford, Robert H. Barrat, Jack LaRue, Guinn Williams. **Director:** William McGann.

Reissue. Richard Dix and Preston Foster portray two buddies who become powerful cattle landowners of the Middle West. The rustling perpetrated by Leo Carrillo and his gang, and the death of Bryce's son during a stampede causes friction between the small ranchers and the two partners. A spectacular battle with the outlaws finally placates the injured parties.

Wednesday

Living in a Big Way (*M-G-M*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Gene Kelly, Marie McDonald, Phyllis Thaxter, Charles Winninger, Spring Byington, Jean Adair, Clinton Sundberg, John Warburton, Wm. "Bill" Phillips. **Director:** Gregory La Cava.

A commentary on post-war conditions, told with song, dance and romance, the original story was written by Gregory La Cava, who also collaborated with Irving Ravetch in the preparation of the screen play and was director of the film itself.

Gene Kelly, acting as his own choreographer, makes the film his first post-war starring picture.

I Married a Witch (*International*)

Hammer Theatre. **2.30 p.m.**
Cast: Fredric March, Veronica Lake, Robert Benchley, Susan Hayward, Cecil Kellaway, Elizabeth Patterson, Robert Warwick. **Director:** Rene Clair.

Reissue. Fredric March is victimised by the witchery of two ancient spirits, in the form of Veronica Lake and Cecil Kellaway. In the sequences which follow the reincarnation, arson, murder and love potions, fail to belittle the hero, who finally marries the released female spirit.

It Happened on Fifth Avenue (*Pathe*)

Studio One. **10.45 a.m.**
Cast: Don DeFore, Ann Harding, Charlie Ruggles, Victor Moore, Gale Storm. **Director:** Roy Del Ruth.

Roy Del Ruth's Allied Artists production. It is a gay story of a hectic winter in New York.

It revolves around a philosophic gentleman-tramp who secretly occupies the boarded-up Fifth Avenue mansion of a vacationing millionaire, and generously invites a number of assorted characters to move in with him. The millionaire himself, his wife and daughter, who arrive incognito, are drawn into the household, and the resulting situations provide comedy, romance and some tuneful songs.

FILM DIRECTOR IS DIRECTED

Backstage Interviews

Harold French, director of Associated British's "My Brother Jonathan," had the unusual experience of himself being directed by Denis Kavanaugh, for a new subject featuring Gerry Wilmott, and called "Plenty Questions." French, along with Michael Denison, Dulcie Gray, Ronald Howard, Stephen Murray, Beatrice Campbell and Finlay Currie, were interviewed between shots of "Jonathan" for this novel backstage Federated Film production.

Beatrice Campbell, who was paying a visit to Brussels during the week, returned in time to be called to the studio for scenes for "My Brother Jonathan," which is being produced by Warwick Ward, on Saturday. Beatrice flew over on the previous Saturday in time to see the ending of the Film Festival.

Radio Tie-up for 20th-Fox Musical

A tie-up for 20th-Fox Technicolor production, "Carnival in Costa Rica," has been arranged with the B.B.C.

On Saturday, July 12, at 2 p.m., a bright half-hour extract featuring excerpts from this colourful musical, which will be generally released on July 21, will be broadcast on the Light Programme. It has been edited by Lillian Duff, and will be introduced by John Fitchen.

A midnight show was held at the Odeon, Crosby, last week for hospital funds. W. A. Howarth, the manager of the Odeon, was presented with a silver cigarette case.

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT	.. 4d. per word.
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RAYMOND STROSS THEATRES require a Manager; must be alive and go-ahead; good prospects for the enthusiast.—Write, with full details, to Queen's House, Leicester Square, W.C.2.

FIRST-CLASS Manager required for a super house in the Midlands; only men with experience of large theatres need apply.—F., Box 278, Kinematograph Weekly.

APPLICATIONS are invited for the position of Circuit Engineer for a group of kinemas in the Lancashire area; must have held similar position and be completely competent to deal with all equipment and staff; progressive projectionists should not apply.—Please send full particulars, which will be treated in strict confidence, to G., Box 279, Kinematograph Weekly.

SITUATION vacant for first-class Manager for medium-sized London kinema; good prospects; knowledge of publicity an advantage.—London and Home Counties inquiries only, stating salary required, to Z., Box 272, Kinematograph Weekly.

RELIEF Manager with experience required, last two weeks in August, Palace Cinema, Bedworth, nr. Coventry. —Full particulars to Olliver, 687, Stratford Road, Birmingham, 11.

CATERING Manager (Manageress) capable of starting good type restaurants for group of London kinemas; must be London or Home Counties resident with proven experience in present-day catering; permanent, progressive position.—Applications treated in strictest confidence.—C., Box 275, Kinematograph Weekly.

WANTED, smart Chief Operator to train as Assistant during manager's absence; Lancashire; state experience, age and salary required; references must bear strictest investigation.—Apply, M., Box 284, Kinematograph Weekly.

EXPERIENCED Second Operator required for Theatre Royal Cinema, Bognor Regis; grade A wages.—Apply, Manager.

WANTED, Second Operator or good Third; evening shows.—Particulars and wage required to Plaza, Wincanton, Somerset.

WANTED, Second Operator; Westrex sound, Westar-Peerless.—Apply, Manager, Regal, Warminster, Wilts.

FIRST and Second Operators required for kinemas in the Home Counties.—Copies of references to S. and K., Wellington House, 125-130, Strand, W.C.2.

SECOND Operator required; able take charge; grade C.—Write, Manager, Capitol, Hunstanton.

WANTED, Second Projectionist for 600-seater Sussex kinema; modern projection equipment; progressive position for willing worker; salary £4 5s. per week; applicants must be fully experienced; a Third Projectionist with good references would be considered.—D., Box 276, Kinematograph Weekly.

SECOND and Third Projectionist required for comfortable, permanent positions.—Apply, Manager, Royal Repertory Cinema, Edgware Road (Marble Arch end).

REQUIRED, Junior Second, also Third Projectionist for super kinema.—Apply, Manager, Savoy Cinema, Hayes, Middlesex.

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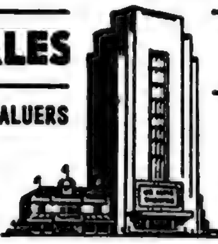

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SITUATIONS VACANT (Contd.)

FIRST-CLASS Stenographer required; knowledge film renting, confirmations, general office routine essential.—Please apply, E., Box 277, Kinematograph Weekly.

DESPATCH Clerk (man) and Film Repairer (woman) required; 43-hour week, net.—Apply, Establishment Officer, Imperial Institute, South Kensington, London, S.W.7.

SOUTH Coast Salesman required; good remuneration and expenses.—Write details, etc., T., Box 266, Kinematograph Weekly.

SLIDES

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THEATRE SEATS

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POSTERS

BILLPOSTING, Posters Written, General Printing; London, South Coast and Southern Counties.—Turvey, 49, Southdean Gardens, S.W.19.

SITUATIONS WANTED

KEEN, energetic young Manager (32) of good appearance desires change; experienced all branches, large and small kinemas; at present managing on South Coast; go anywhere; willing to accept relief.—K., Box 257, Kinematograph Weekly.

EXPERIENCED Manager desires change; South or South-West preferred; courtesy, showmanship and business-like ability assured; competent; trustworthy; good references; bonded; married; abstainer; fully conversant all branches; at present first-run London kinema.—S., Box 265, Kinematograph Weekly.

YOUNG Man (20), ex-R.N.V.R., seeks post with independent exhibitor to learn general management and booking, etc.; capable and willing.—Grant M. Jones, 28, Ganghill, Guildford, Surrey.

HOUSE MANAGER (EX-CIRCUIT) DESIRES POSITION, SIMILAR OR RELIEF; MOBILE.—30, CHURCH AVENUE, NEWCASTLE-ON-TYNE, 3.

CHIEF Operator (age 26) desires change; 10 years' experience; B.T.H., R.C.A., W.E.; willing to go anywhere.—N., Box 285, Kinematograph Weekly.

CHIEF Operator requires position; 10 years' experience; Kalee, Ross, Simplex mechs., all types sound; go anywhere.—B., Box 274, Kinematograph Weekly.

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LONDON AND PROVINCIAL TRADE SCREENINGS

Paramount Presents
DANCING WITH CRIME
THE BRITISH PICTURE WITH ACTION!

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.
			LONDON.		
Thur., July 10	10.30 a.m.	Own Theatre	Thunder Rock (Reissue)	M-G-M	Michael Redgrave
,, ,, 10	2.30 p.m.	G.B. Theatre	Double Cross (Reissue)	Renown	Kane Richmond
,, ,, 10	10.30 a.m.	Studio One	The Two Mrs. Carrolls	Warner	Humphrey Bogart
Fri., ,, 11	11 a.m.	Studio One	Positively Negative ; Meandering in Manhattan	Federated	Ronald Waldman
,, ,, 11	10.30 a.m.	Private Theatre	Bad Men of the Border	G.F.D.	Kirby Grant
,, ,, 11	2.30 p.m.	Private Theatre	Gun Town	G.F.D.	Kirby Grant
Tues., ,, 15	2.30 p.m.	G.B. Theatre	My Son Alone (Reissue)	International	Preston Foster
,, ,, 15	10.45 a.m.	Studio One	Scrooge (Reissue)	Ambassador	Seymour Hicks
,, ,, 15	10.45 a.m.	G.B. Theatre	Accomplice	Pathe	Richard Arlen
,, ,, 15	2.30 p.m.	Hammer	Blockheads ; Bred to Stay	Exclusive	Laurel & Hardy
,, ,, 15	10.30 a.m. & 2.30 p.m.	Century Theatre	I Wonder Who's Kissing Her Now (Short)	20th Century-Fox	June Haver
,, ,, 15	11 a.m.	Private Theatre	Five Shorts	RKO-Radio	——
Wed., ,, 16	10.30 a.m. & 2.30 p.m.	Own Theatre	Living in a Big Way	M-G-M	Gene Kelly
,, ,, 16	2.30 p.m.	Hammer	I Married a Witch (Reissue)	International	Fredric March
,, ,, 16	10.45 a.m.	Studio One	It Happened on Fifth Avenue	Pathe	Don DeFore
			BIRMINGHAM.		
Mon., July 14	10.30 a.m.	Futurist	The Well Digger's Daughter	British Lion	Raimu
Tues., ,, 15	10.15 a.m.	Futurist	Bob, Son of Battle	20th Century-Fox	Lon McCallister
,, ,, 15	10.30 a.m.	Tatler	The Lie Detector	RKO-Radio	Bonita Granville
Wed., ,, 16	10.30 a.m.	Futurist	So Well Remembered	RKO-Radio	John Mills
Thur., ,, 17	10.30 a.m.	Scala	Somewhere in Civvies (Reissue)	Butcher's	Frank Randle
,, ,, 17	10.30 a.m.	Futurist	My Son Alone (Reissue)	International	Preston Foster
Fri., ,, 18	10.45 a.m.	Futurist	Panique	British Lion	Michel Simon
,, ,, 18	10.30 a.m.	Scala	The Bachelor Girls	United Artists	Gail Russell
,, ,, 18	10.30 a.m.	Tatler	I Married a Witch (Reissue)	International	Fredric March
			CARDIFF.		
Tues., July 15	10.30 a.m.	Park Hall	Monte Cristo's Revenge	Columbia	Louis Hayward
,, ,, 15	10.30 a.m.	Empire	So Well Remembered	RKO-Radio	John Mills
Wed., ,, 16	10.45 a.m.	Park Hall	Bulldog Drummond at Bay	Columbia	Ron Randall
,, ,, 16	10.30 a.m.	Capitol	The Lie Detector	RKO-Radio	Bonita Granville
Fri., ,, 18	10.30 a.m.	Park Hall	Paula	Columbia	Glenn Ford
			GLASGOW.		
Tues., July 15	10.30 a.m.	La Scala	So Well Remembered	RKO-Radio	John Mills
,, ,, 15	10.45 a.m.	Green's Playhouse	The Bachelor Girls	United Artists	Gail Russell
Wed., ,, 16	10.30 a.m.	Regent	The Lie Detector	RKO-Radio	Bonita Granville
Thur., ,, 17	10.45 a.m.	Picture House	The Upturned Glass	G.F.D.	James Mason
			LEEDS.		
Tues., July 15	10.30 a.m.	Scala	So Well Remembered	RKO-Radio	John Mills
,, ,, 15	10.45 a.m.	Majestic	The Upturned Glass	G.F.D.	James Mason
,, ,, 15	10.45 a.m.	Tower	The Fabulous Dorseys	United Artists	Dorsey Brothers
Wed., ,, 16	10.45 a.m.	Tower	The Mad Hatter	United Artists	Bonita Granville
Thur., ,, 17	10.30 a.m.	Tatler	The Lie Detector	RKO-Radio	Bonita Granville
Fri., ,, 18	10.45 a.m.	Tower	The Bachelor Girls	United Artists	Gail Russell
,, ,, 18	10.30 a.m.	Tatler	It Happened Tomorrow (Reissue)	Renown	Linda Darnell
			LIVERPOOL.		
Wed., July 16	10.30 a.m.	Scala	The Lie Detector	RKO-Radio	Bonita Granville
Fri., ,, 18	10.30 a.m.	Forum	So Well Remembered	RKO-Radio	John Mills
,, ,, 18	10.45 a.m.	Scala	I Married a Witch (Reissue)	International	Fredric March
			MANCHESTER.		
Tues., July 15	10.45 a.m.	Market St. P.P.	Beneath Starry Skies	Columbia	Ken Curtis
,, ,, 15	10.30 a.m.	Deansgate	So Well Remembered	RKO-Radio	John Mills
Wed., ,, 16	10.30 a.m.	Oxford St.	The Lie Detector	RKO-Radio	Bonita Granville
,, ,, 16	10.45 a.m.	Theatre Royal	The Woman of the Town (Reissue)	International	Claire Trevor
Fri., ,, 18	10.45 a.m.	Theatre Royal	My Son Alone (Reissue)	International	Preston Foster
			NEWCASTLE.		
Tues., July 15	10.30 a.m.	Essoldo	So Well Remembered	RKO-Radio	John Mills
Wed., ,, 16	10.30 a.m.	Pavilion	The Upturned Glass	G.F.D.	James Mason
,, ,, 16	10.30 a.m.	Essoldo	The Mad Hatter	United Artists	Bonita Granville
Thur., ,, 17	10.30 a.m.	Pavilion	The Lie Detector	RKO-Radio	Bonita Granville
Fri., ,, 18	10.30 a.m.	Essoldo	The Bachelor Girls	United Artists	Gail Russell
,, ,, 18	10.30 a.m.	Grainger	It Happened Tomorrow ; Double Cross (Reissues)	Renown	Linda Darnell
			NOTTINGHAM.		
Tues., July 15	10.30 a.m.	Scala	Dancing With Crime	Paramount	Richard Attenborough
,, ,, 15	10.30 a.m.	Elite	Bonnie Scotland (Reissue)	M-G-M.	Laurel & Hardy
Wed., ,, 16	10.30 a.m.	Scala	The Romance of Rosy Ridge	M-G-M.	Van Johnson
,, ,, 16	10.30 a.m.	Elite	So Well Remembered	RKO-Radio	John Mills
Thur., ,, 17	10.45 a.m.	Scala	Somewhere in Civvies (Reissue)	Butchers	Frank Randle
,, ,, 17	10.30 a.m.	Elite	The Lie Detector	RKO-Radio	Bonita Granville
			SHEFFIELD.		
Tues., July 15	10.30 a.m.	Cinema House	The Lie Detector	RKO-Radio	Bonita Granville
Wed., ,, 16	10.30 a.m.	Cinema House	Monte Cristo's Revenge	Columbia	Louis Hayward
,, ,, 16	10.30 a.m.	Gaumont	So Well Remembered	RKO-Radio	John Mills
Thur., ,, 17	10.45 a.m.	Cinema House	For the Love of Rusty	Columbia	Ted Donaldson
Fri., ,, 18	10.30 a.m.	Cinema House	Paula	Columbia	Glenn Ford

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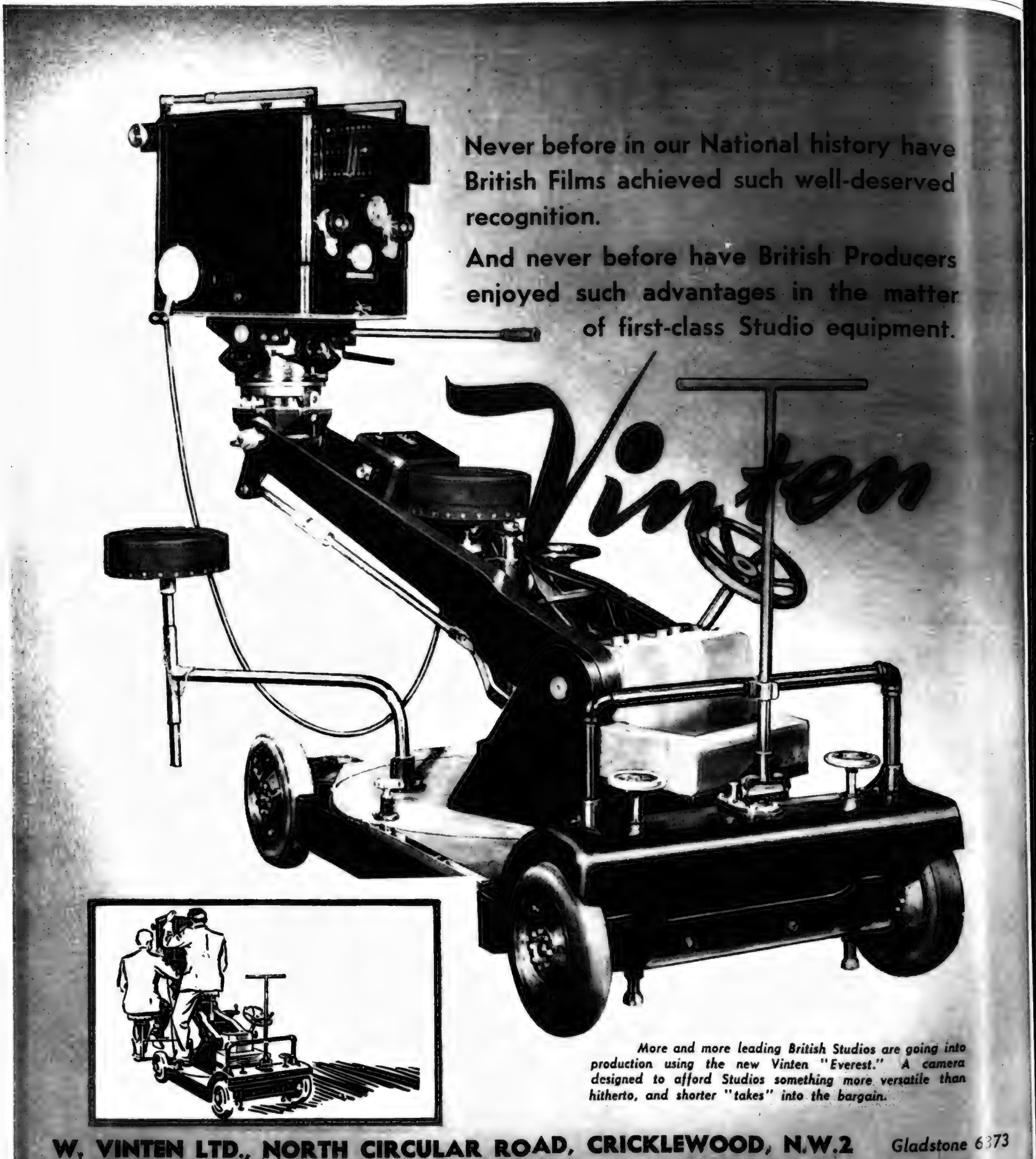

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RODUCTION TECHNIQUE

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. Thorne Baker discusses Colour Problems of the Future p. xxi
How the Final Sound Track s composed .... p. xxv

Waiting Period

A national crisis ushered in the three onths of British film production under view in this supplement. And although e studios fought successfully against e hazards of those days, the feeling of isis is still in the air.

The word is used rather in the sense of max than of danger. Substitute for quota or, taking a broader view, legistion, and the meaning is plain enough. e studios are batting away sturdily, rning out pictures, many of them on a gher standard of quality than ever fore, but over all the activity looms a gue shadow in the shape of a gigantic, isty query. What will the revision of e Films Act bring?

It is obvious, from the reluctance of ost producers to give any concrete inrmation about their plans up to a year ead, that their minds are occupied th possibilities, and that they do not sh to commit themselves before His ajesty's Government has revealed the m and detail of the revised Act.

There can be little doubt, especially in ew of the international economic situan, that quota regulations will emerge at, in the long run, will demand more British producers. Many of them, I agine, are wondering how they will be le to seize the opportunity or fulfil e obligation, according to which way ey look at it.

Make no mistake about it, there will an obligation involved, for the whole nd of affairs is towards an expanding itish film production Industry, hough not necessarily conversely ainst American production.

The possibility of an import duty on ms adds a further complexity. If it re imposed, it would inevitably lead more demands upon British producn, upon our overtaxed floor space. It uld mean increased headaches over the blem of reducing time on the floor picture.

The Industry's peace effort is liable to a good deal more exacting and farching than its war effort.

OVER-ALL SURVEY

A MATTER OF TIME

The future prosperity of the production industry is likely to depend largely upon shooting time on the floor. That is the conclusion reached by Leonard Wallace in this comprehensive survey of the last three months film making and the possibilities for the future. His account of what has been done and what may be done shows that the industry as a whole is vitally aware of the need to cut down floor schedules while preserving high quality of production.

THE leading article in column 1 outlines the general implications of the present national and international situation as it affects the British film production industry. The studios seem now to be in an interim period of speculative waiting. Not many producers will state their plans for the next twelve months explicitly; some decline to give any information at all. The Films Act is in the minds of most of our leaders, and now the possibility of an import duty has given them another matter for weighty consideration, and further reason for keeping their own counsel as to their future acitvities.

Plans there are—no doubt of that; and in all probability alternatives to cover all contingencies. But just now we are not hearing so much about those long-term programmes we used to find plugged persistently. It may be that the major producers are waiting to see whether, in the event of legislation demanding stepped-up activity, the authorities are prepared to grant facilities and supplies they have hitherto withheld. It would be reasonable for them to hope for some such assistance, especially as official circles seem to be more and more tending to regard our pictures as potential dollar earners, or at least as a desperate bulwark against dollar spending. At the moment the possibility is concluded by another of those very big question marks that seem these days to punctuate the affairs of our Industry when they impinge upon national matters.

This article seeks to assess the possibilities for the future by reviewing the present. It examines, so to speak, the battle order for the next offensive in the light of present skirmishing.

We have completed some dozen pictures in our major studios since the KINE. last issued a Studio Section Supplement. We have started 26, including productions as ambitious as "Hamlet," "Anna Karenina," "An Ideal Husband," and "Scott of the Antarctic," and subjects as diverse as "Oliver Twist" and "No Orchids for Miss Blandish."

At Denham, twin holder with Pinewood for long-schedule records, Peter Ustinov completed "Vice Versa" in under 12 weeks' floor time. It has been replaced by the Paramount British picture, "So Evil My Love"; and it will be interesting to compare this picture's shooting time with native British efforts which have been made in the studio. Present reports indicate a smoothly flowing production under the control of the Hollywood experts, producer Hal Wallis and director Lewis Allen.

Accent on Quality

"Hamlet" is scheduled to occupy the floor on other Denham stages until October or thereabouts, but few people will quarrel with this if the result is the kind of prestige picture all the people working on it expect it to be. Elsewhere in the studio "The Mark of Cain" proceeds steadily under the direction of Brian Desmond Hurst.

At Pinewood there has been, one hears, some trouble with "Blanche Fury," which resulted in it being at one time six weeks behind schedule, but efforts are being made by shooting with dual technical crews to make up the leeway. "The Woman in the Hall" is nearing the end of a smooth three months on the floor, and "Oliver Twist" has just gone into production. This promises to be a large-scale quality picture of a standard comparable with that of the Cineguild team's "Great Expectations."

The accent at these two studios has always been on quality, and this is reflected in the shooting times of the pictures. The question of the wisdom of this policy is one that will be debated for years to come, no doubt. There are those who feel that we should concentrate in this country on cheaper, yet competently made, films for home consumption, and forget the American market.

But I have a feeling that this would not altogether suit British audiences, who have become accustomed to a high standard of production from our studios, and would soon start comparing cheaper films unfavourably with the better Hollywood efforts, to the detriment of our pictures at the box-office.

It may be that legislation will do something to clarify this vexed question, especially if the suggestion of a quota for second features emerges as a fact. But there is no doubt at all that we must always have a percentage of first quality films if we are to compete successfully with Hollywood, even in our home market.

World-Wide Range

Two studios which, generally speaking, judiciously blend of economical production and quality are Ealing and Gainsborough, taking the latter to include Shepherd's Bush and Islington. The running times of the films which have occupied the floors of these studios during the past six months have been rather less on the average than those at Pinewood and Denham.

Ealing is especially notable for a far-reaching programme planned by Michael Balcon. Apart from "It Always Rains on Sunday," which was made entirely in the studio and on London locations, Ealing units have been ranging the world. Large sections of "' Against the Wind" were made in Belgium, leaving comparatively little to be done in the studio.

"Scott of the Antarctic" is being filmed entirely in Switzerland and Norway, and there will be only a few sequences remaining to be done in the studio around October. "Eureka Stockade" is to be made in Australia, and a unit is already on its way there to start the job almost immediately.

Balcon, in fact, may be regarded as the pioneer of British films on an Empire basis, a plan which J. Arthur Rank has said he will develop as the occasion permits. Incidentally Louis Jackson, to whom Canada has for a long time been what Australia is

(Continued on page xi)

RISING COSTS: A "KINE." INVESTIGATION

Like every other industry, the film Industry has not escaped the problem of rising costs. A good deal has been talked about rocketing budgets, but little precise information has ever been made public regarding the details. In what proportion is the additional burden distributed? What costs more? And how much? To find the answer to questions of this sort the "Kine." has conducted a wide survey. Many sources have been tapped and figures examined. The result of this investigation is this impartial article, the findings of which are summarised in graph form below.

THE question of cost is one which exercises every producer in this country, and it is one which will loom very much larger when the quota revision is announced. It is apparent that whatever the details of the reshaped Act, more British films will be needed to meet its requirements. That statement is true now, anyway, before any legislative action has been taken.

Thus, the problem of rising costs is very likely to be intensified. An investigation by the KINE. covering many and varied sources of information, has produced the following facts and deductions. They prove conclusively that costs have risen steeply and that they may be expected to go on rising.

There are three main reasons why it is very much more expensive to make a motion picture to-day than it was before the war. Materials and equipment have increased in price; labour of all kinds is more expensive; the longer time on the floor, due to the quest for quality, adds to the overall costs.

It is probably fairly accurate to state that the cost of a picture rises in direct ratio to the time it is actually shooting. One made to a ten-week schedule will cost "x" thousand pounds; one made to a 15-week schedule will cost half as much again.

It should be realised that this cost embraces all the others; longer time on the floor obviously means more materials used and larger salary bills. Is this worth while?

The major producers believe that it is. They feel that the rising tide of popularity of British films can only be maintained by improved quality; and certainly, if our films are to please American audiences, quality must be kept to a high standard. No one yet has discovered a short and cheap route to quality; therefore, in a long-term sense, this expenditure must be considered justified.

All Materials "Up"

It is certainly going to be the policy of the Rank group to maintain this quality, even if it means a smaller margin of profit. The research departments of all groups, as well as of the Rank Organisation, are bending their efforts to devise processes and equipment which will help to maintain quality while cutting down actual shooting time. In this connection read Norris's article about studio co-operation with industrial concerns in the matter of scientific development; you will see that the back-room boys are working hard to produce mechanisms that will indirectly, at any rate, help to reduce costs.

Materials are all "up" on costs as compared with 1938 standards. Many of them are in short supply also. Timber is especially restricted, and up to 50 per cent. more expensive for most grades. This shortage of timber has led to a greatly increased use of plaster in most studios. Techniques of construction involving the impregnation of hessian by plaster for stiff drapes, rock backgrounds and similar effects, in the use of plaster castings for decorative mouldings that before the war would have been turned and modelled in wood, have greatly reduced the consumption of timber, but have by no means counteracted the shortage.

Plaster is cheaper than timber, but not so cheap that the saving is effected, having regard to the vastly larger quantities now used, levels the scales against the high cost of wood.

Paint is in better supply now than it was a few months ago, but it is twice as costly as it was before the war. The story is the same with all materials. The overall picture is one of material costs anything from 50 per cent. to 100 per cent. up on pre-war figures. Add to this the fact that in all the reputable studios there is no skimping of material, but rather an increase per picture for the sake of quality, and you have a fairly considerable addition to the debit side of the balance sheet on this score.

Labour's Share

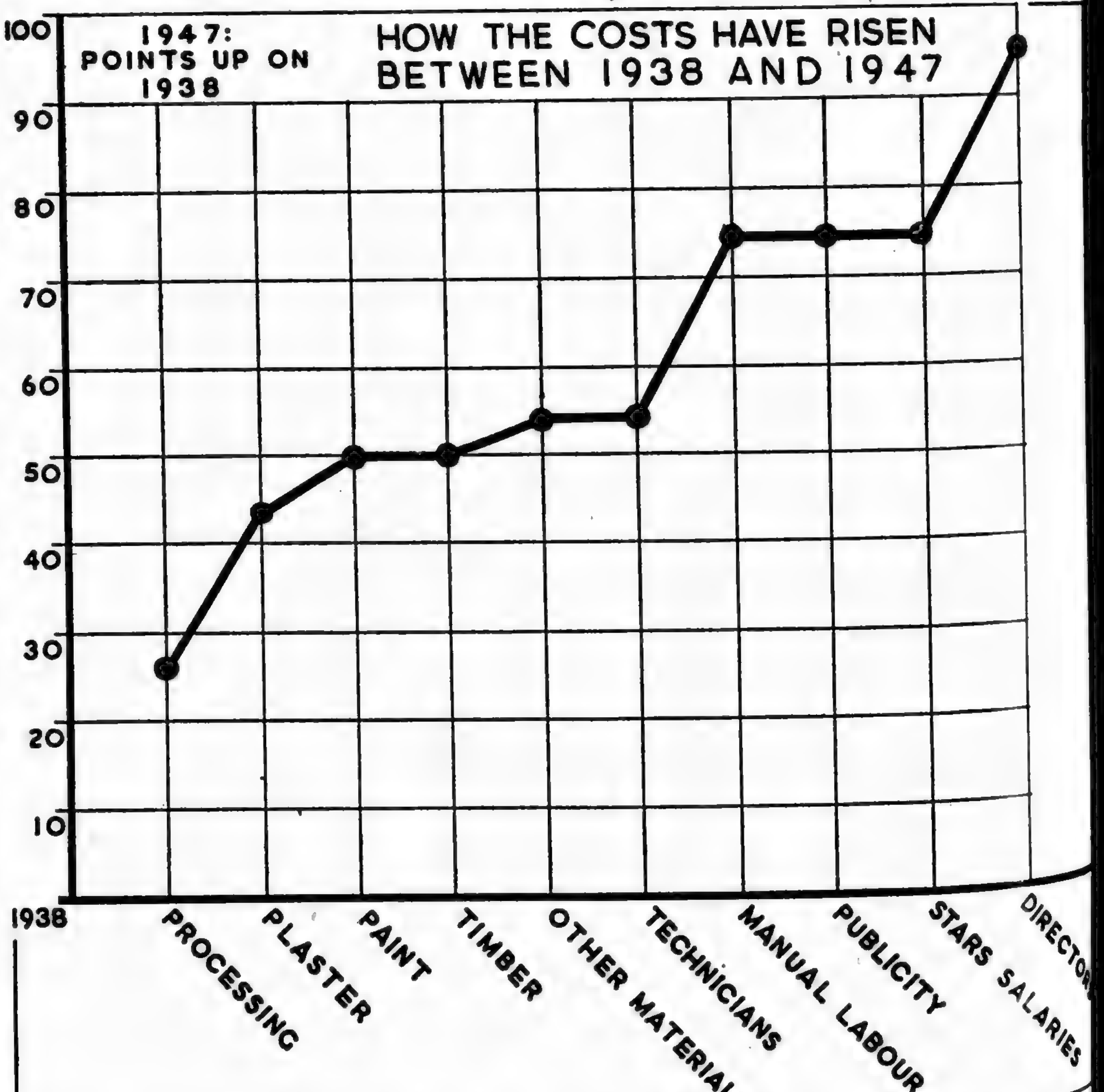
Labour—using the term in its broadest sense—covers by far the greatest increase. One studio manager said: "Payment for services rendered is the heaviest expense." Another went further and stated: "Labour cost increases are greater than all the others put together."

Every grade of worker is now earning considerably more than he did before the war. Star contracts are at the highest level since we developed stars. Featured players and top ranking technicians get salaries they would never have dreamed of before the war; and even the humble crowd player—the Cinderella of all film workers—gets more money per day than he did seven years ago.

As this is written, the new N.A.T.K.E. agreement is complete except for ratification. It will present the producers with a much higher wage bill. The A.C.T. demands when they reach the agreement stage, even if in a considerably modified form, will also mean more money all round. In fact, the increased burden will be such that some of the smaller producers will find it hard to maintain their activity.

Training Schemes

The labour position is still serious. High rates are being paid to many who cannot match the skill and speed of the old studio craftsmen, who form the small hard core of industrial workers in films. The producers do not grudge the high wages now being earned by the fully skilled men, but they are concerned that they have to pay similar rates to men who are often only semi-skilled—speaking purely practically and not in terms of time served.



his shortage of skill, which means loss of ality and a slower rate of work, tends to l to the overall production costs; and there many producers who feel that the workers, o will in future be on a 44-hour week, will be able to maintain the speed that is essary for economic production. It is e that they have given their assurance that re will be no loss of pace when the new eement operates, but some managements der if the semi-skilled will be able to main- n the drive that will be necessary if this urance is to be implemented.

n the long-term sense most studios are ning their faith in the new apprenticeship eme which is in the final stages of being shed out between B.F.P.A. and the ons. But the effect of these training emes cannot be positive for four or five s after their introduction; in the mean- e there appears to be some basis for the ducers' concern.

Low Standard Imports

or instance, the increased use of plaster called for more really skilled men who model and cast to the very high standard ired by the studios. It was found that e was a serious shortage of such workers he labour market, but eventually some illed" men were drafted in from Ireland. en they started to work, it was immediately arent that their standard of craftsmanship very much below that of skilled workers he studio shops.

e situation, however the various factions at times colour it to suit their own cases, fficiently serious. It is no consolation to w that the Americans are faced with lar if not more acute problems of cost and ur.

the case of equipment, the general rule ds. Shortages obtain: prices are up. One uraging factor in this case is that British ufacturers are now beginning to turn out ing equipment, from lamps to cameras, in dily increasing quantities, and of a stan- comparable to those of America.

British Now Preferred

e fashionable demand by camera crews American cameras such as the Mitchell is dily giving way to a liking for British pro- ions such as the Newall and the Vinten est, as they find them in practice highly ent and more readily serviced.

od as these cameras are, they are still expensive than their pre-war counter- , but to some extent this greater cost can fset by the greater efficiency which makes mproved quality. For this producers will ly bear the additional expense.

e figures upon which the graph, which trates this article, is based naturally d very considerably from different ces and certainly from picture to pic- The points up on 1938 were computed air averages, and the graph reflects nably accurately the current state of s.

e high increase of directors' rewards over pre-war level indicates a growing status hich probably no producer would take tion. One reason why many of our ar films were not up to standard was act that they were directed by men whose ency was questionable, to say the least. y, most directors are experienced men, of whom have also worked their way gh a number of technical grades. They gained much knowledge and have proved skill the hard way. That blend of ities is worth paying for.

r salaries are high because the stars who something at the box-office could be ted by a child of three, and first-class, tile featured players are not much less e. It is a simple matter of supply and nd, complicated, against the producer's ntage, by stage commitments and the present lure of Hollywood and New York. e of the most popular stars are under contract, and this further restricts the market against the producer; and borrowing a contract star can be an expensive business. There are players to-day, with relatively no bigger names than they enjoyed before the war, earning four times as much per picture as they did in those days.

Writers, too, take more money than ever before. One received £1,000 for a first script—and the producer who bought it probably thought the outlay well worth while considering the success of the film at the box-office. Good writers, too, are scarce, and those who can give a producer exactly what he has in mind are rarer still.

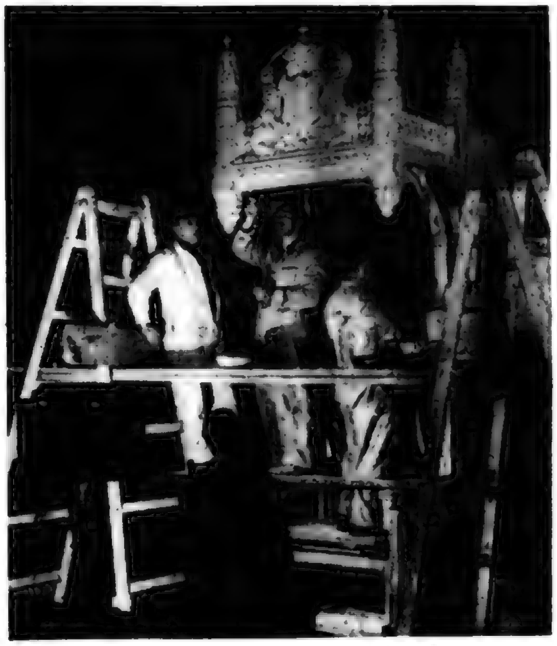
Price of Quality

This probably accounts for the fact that in so many cases several writers are employed on the same job until, by elimination, the producer gets what appeals to him, although all the previous efforts may in themselves have been highly efficient. To the onlooker, it seems an expensive way of dealing. On the other hand, if the producer isn't satisfied with the script, the picture will probably prove to be an indifferent job.

Most of these expenses, steeply though they have risen, are probably borne philosophically, if not gladly, by those producers who care for quality, and believe that the extra touch of class in all departments pays dividends at the box-office. Most would agree, too, that the increased over-all cost of publicity is a worth-while expenditure. There is more of it and the results are incalculable, but it does appear that more business-like methods in some publicity organisations could reduce cost without impairing effectiveness.

This summary reveals some heartening facets out of a generally grave picture. The producers are prepared to face a narrowing margin of profit if they can maintain quality—which indicates a bold and forward-looking viewpoint. The resources of the studios have been, and are being, marshalled to reduce costs where possible, by use of substitute materials, some of which have been proved better for some purposes than those originally used. There is also a constant drive to develop new techniques.

Studio people—managements and workers—all realise the difficulties. If they can maintain the rise in quality in ratio with the rise in costs they may emerge with balance sheets that are satisfactory in the final analysis. The way to do that is by teamwork and by everyone practising the old industrial dictum, "A fair day's work for a fair day's pay."



Flasterers at Shepperton at work on a model of the Speaker's Chair for "An Ideal Husband". Before the war this would probably have been made in wood

The centre picture shows the carpenters' shop at Southall — typical of one studio department where economy is enforced by shortage, and the craftsman is restricted mainly to basic constructions. Right: The sort of equipment which costs much more today than before the war is still hard to obtain; small studios are lucky indeed if they possess a really modern truck

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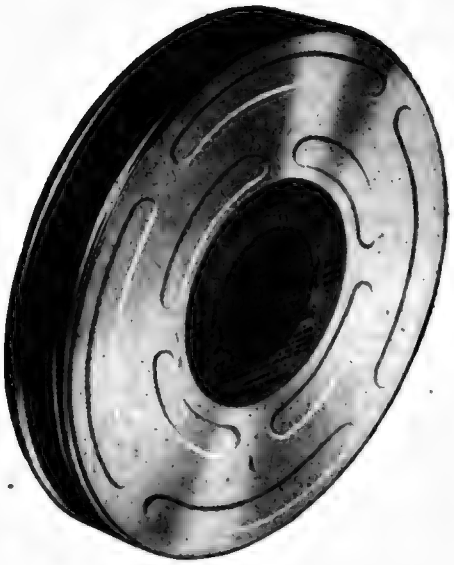

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for backgrounds and exterior work

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PRACTICAL RESEARCH BY NETTLEFOLD WORKERS

TECHNICAL and scientific research and development by film studios is something that has long been practised in Hollywood, where the solidly established and richly endowed film production industry can set up laboratories and research stations, beautifully equipped and staffed by highly paid experts. In this country we have not yet reached that stage, although we have made a start.

The studio which has most consistently been concerned with development of this kind is Nettlefolds, which has pioneered, among other things, television for use on the studio floor. The camera used for this work is reviewed by our technical expert Howard Cricks in his section of this issue. In this "Kine." interview, W. H. Norris (right), manager of Nettlefolds, and a fully qualified engineer, discusses the practical application of it and also of other items developed by the studio team in co-operation with manufacturers.

ettlefolds, the oldest active studio in e country, has before it the example its founder, Cecil M. Hepworth, in the tter of invention, development and re- rch. There he made and used the first chanical developers and printers: there experimented in the early years of the tury with sound devices, and even pro- ced a machine which gave genuine syn- ronised sound.

With this example before them, the studio rkers have always been more than com- nly interested in discovering new technical as, in developing equipment and in foster- new processes. Since I have been at the dio—a matter of twenty-two years—I ve done my best to encourage this enter- se and have tried to play as useful a part it as my many duties will allow.

We do not claim to be either inventors or a l-scale research group. What we do is to nk of something that we believe will in ne way benefit film production, discuss it oroughly, get out drawings or models as quired, and then take it to a manufacturer. is there further discussed and a mock-up de.

Example from Practice

This is then tested and criticised by and returned to the makers for modifica- ns: so it goes on by trial, improvement and mination until a prototype is produced and proved. Then the job can be manufactured quantity, but may still be further modi- l in the light of experience in use.

As an example of successful work in this nner I quote the Hewitt lamp, which has en for some time now turned out in antity by Multiple H. D. Industries. We neered this lamp which is now in use in st British studios. It was done at a time en there was a drastic shortage in British dios of lightweight lamps of all kinds.

It was developed and produced in quantity thin a very short time and was immediately de available to the entire industry. We are no sense secretive in our research and velopment. We are ready to co-operate th anyone in our work and to pass on the sults as soon as they are practical.

We aim at producing something which will d to the efficiency of film making, either cause it is a better article than anything of kind than has gone before; and if, as is en the case, it makes for cheaper working d saves production time, so much the better. all contributes to the basic aim of produc- n to-day, to cut down floor-shooting time thout loss of quality in production.

Our television apparatus, developed in co- eration with Pye Radio, may, before very ng, fulfil all the desirable points enumerated. In use it enables everyone interested on the floor to see exactly what the camera sees, which at present only the camera operator can do. This means that there need be no hold-ups while the art-director, the lighting expert and the director climb on to the camera to look through the operator's viewing point. This is particularly useful in the case of crane and platform shots.

Inter-communication

Time is also saved because, when shooting is actually in progress, all interested parties can agree instantly whether the scene is right, by consulting their personal television screens. In this way the incidence of "N.G." takes is very much reduced.

A further advantage could be that service departments, such as the carpenters' and plasterers' shops and the art directors' drawing office could be linked to the floor, and consultations which now mean a good deal of running about from place to place could be conducted by television.

When only television cameras are used on the floor there will be the great advantage that scenes can be photographed from two or three angles, and actually mixed on the negative in the film camera room in dead quiet and clean conditions. Trick work, such as superimposition, ghost effects, etc., can be achieved by this method, even when the two component scenes are being taken in different studios.

The actual transference from television camera to the film camera in its remote booth or control room is done optically, and this fact enables us to shoot with up to a fifty per cent. reduction in intensity of floor lighting. We have shot a scene in this way experimentally, using only oil lighting, and have secured reasonable results.

In the radio field we have conducted some interesting experiments with frequency modulated (FM) transmission. We photographed a car chase in which two characters in the front seat of one of the cars had to have a dramatic conversation. They were fitted with tiny throat microphones to exclude background noise, and the dialogue was recorded in a sound truck at a considerable distance away. Their conversation was clearly reproduced and entirely free from extraneous noises.

Work with Radio

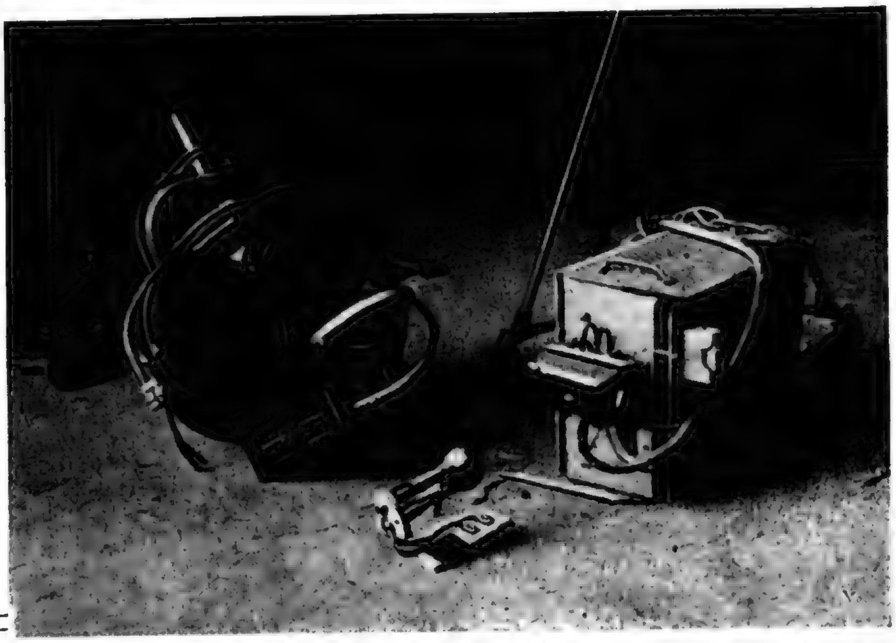
Having established the practicability and the extraordinary low interference level of this type of recording, we are conducting further experiments to perfect the apparatus and its range.

Another successful experiment we conducted in radio control was carried out with crowd scenes during the making of "The Crowthers of Bankdam." For these scenes we fitted section leaders with tiny ear receivers, the set being concealed inside their jackets and the aerials also inside their jackets across their backs. These section leaders were then instructed during the shooting of the scene by microphone orders delivered from a detail script of the action by the director.

The device made for much greater mobility of the crowd, since each group having certain action to perform, followed its section leader instantly and naturally. It also obviated that bugbear of crowd scenes, the involuntary glancing for instructions towards the control rostrum. Thus time of shooting was materially reduced, and the result was as natural and as lively as could have been wished for. The application of this technique is obvious.

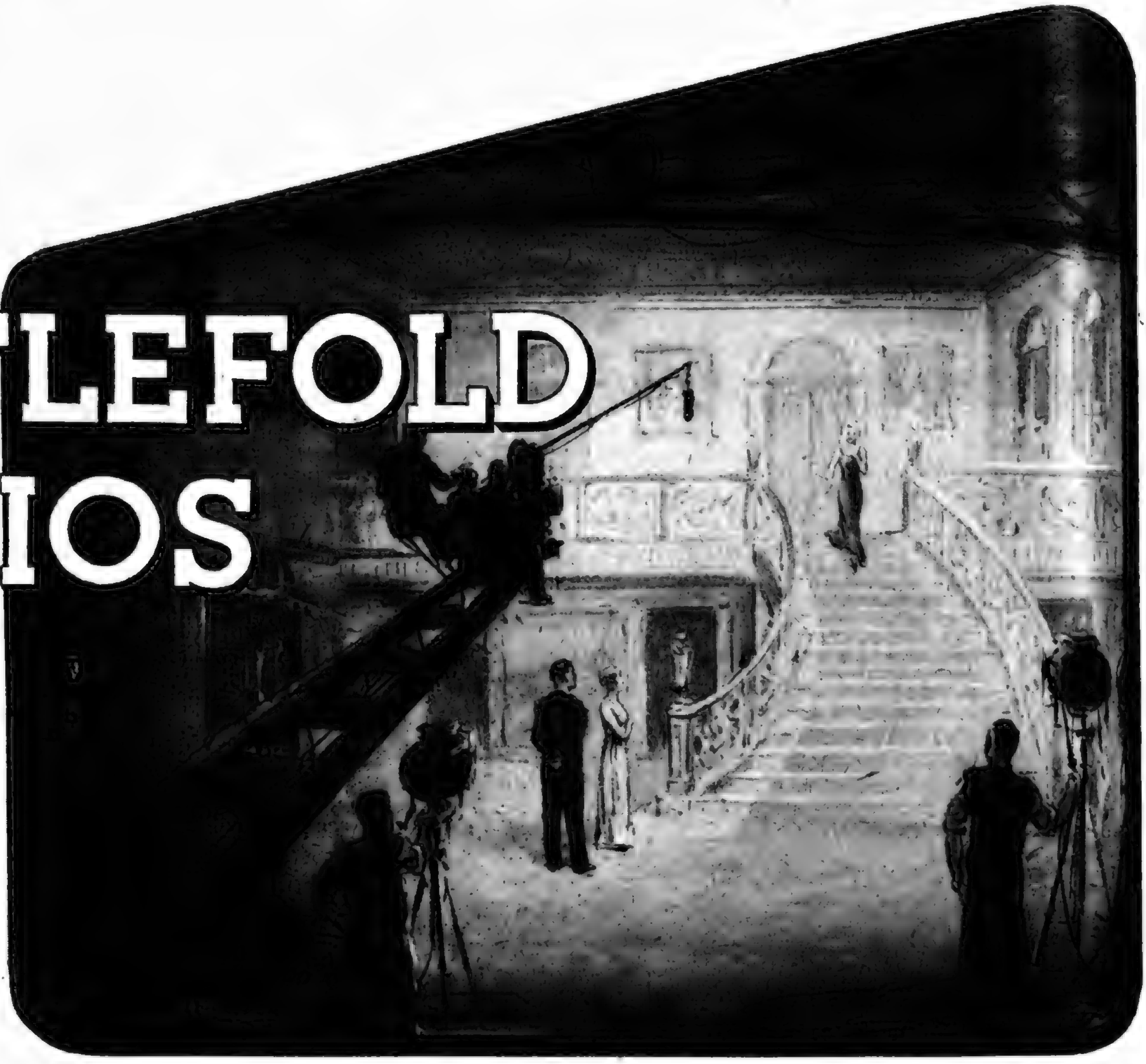
At present we are also at work on a new a quarter of a mile, but we expect to extend that considerably after further development in association with R.C.A.

At present we are also at work on a new camera track, aiming at lightness, mobility and smoothness of operation, and we are conducting experiments on a sound boom of original design which we hope will be far more mobile and less cumbersome. In all this work Fred Turtle, sound engineer, and George Luker, chief electrician, have played prominent parts—but every job has really been a team activity.



The housing and casing of a mercury arc lamp developed by the Nettlefold team in co-operation with Multiple H.D. Industries. An example of successful co-ordination between technicians and manufacturer which has been brought to the stage of steady production

NETTLEFOLD STUDIOS



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STUDIO SURVEY: CONSTRUCTION PROGRESS

Continued from page iii.

Balcon, recently returned from that ominion with the news that the Ontario overnment and other official bodies were epared to welcome and assist British pro- ction over there. It now remains for Lou obtain official sanction from the authorities re, and that may be forthcoming if the ernational situation eases.

Maintaining a Programme

iainsborough has an avowed policy of elve films a year under Sydney Box's gime. Six of the current years' programmes ve been completed. "Good Time Girl," is good as finished; "Rescue" is nearing mpletion, and "Snowbound" is off to a ing start under David MacDonald. Miranda" has taken the floor at Islington, d altogether it looks as though this group making the most of its limited and rather mped floor space. Box has several pro- rties ready for future production as soon space is available, and has already done good deal of preliminary location work two racing stories.

The London Films group, based on Sound y and Worton Hall, is showing good pro- ss in view of the very high quality of duction which Korda insists upon. I have d occasion to remark upon the expensive- ss of the settings and appointments for An Ideal Husband," but it looks as though may be proved in error in the long-term se, for I find that Korda, assisted by his art ector brother Vincent, who also acts as dio manager, and by construction manager rold Batchelor, is using much of the mate- l in "Anna Karenina."

In fact, I was most impressed when I ited the studio at Shepperton a few days to find how cleverly this reusing of mate- l was being carried out. "Anna Karenina" planned as a first-class production, and I ve been surprised by figures of shooting ne per week which have been made avail- le to me at the studio. Korda's apparently ual progress is extremely deceptive.

At Welwyn ""Brighton Rock" has held floor since March, and is now nearing mpletion. Associated British switched My Brother Jonathan" to British National Elstree, therefore, in order to keep produc- n going. Until that time Lou Jackson had en working on a programme which will be mpleted when "Three Weird Sisters" is d up in a few days' time. Jackson is using time on his hands planning further productions, I am assured, but no announcement of future plans has yet been made.

The Alliance group maintains it good start by having now three studios in action at Riverside, Southall and Twickenham, where respectively "They Walk Alone," "Things Happen at Night" and "No Orchids for Miss Blandish" are in production. All these are moderate budget films with as much emphasis on quality as could be desired for the class of picture. Production at these studios strikes me as being smoothly efficient, and I believe the group has a big future.

Elstree in Action

M-G-M British at Elstree, by many people considered to be the finest studios in the country and also the finest equipped, has at last started work, but not yet with an M-G M production. Using two of the large stages, the Edward Dryhurst unit is working slickly on "While We Live" and Maurice Ostrer's premier picture "Idol of Paris," is due to go in there on July 14.

At Nettlefold "The White Unicorn" has just been completed only a few days behind schedule, and "The First Gentleman,' for Columbia has taken the floor. This will be followed by John Argyle's second episode of the adventures of Paul Temple in the autumn. This studio has not had an idle day since it reopened more than two years ago, and it does not seem likely to have one

That is the general line-up of production at the major studios at the moment. It is safe to say that all floor space available is now occupied, or will be, to be quite precise, when "Premier" goes into M-G-M next week. What can we expect in the way of new floor space in the next few months, to meet the demands which would be imposed by a raising of the quota, which appears to be almost inevitable?

M-G-M British will soon be working to full capacity. Although it has four large stages, it is doubtful if it could support more than two major productions simultaneously in its present state of equipment, since construction of service buildings is still in progress.

Rebuilding Progress

The opening of Twickenham has given us another moderately large stage; and I saw, when I last visited the "No Orchids" unit, that every possible use was being made of the limited out-of-doors space for exteriors. But this studio can certainly not hold more than one production at a time. It is well equipped and its single stage of 11,200 sq. ft. will accommodate all but the most spacious effects, but it is not a "big picture" studio in the physical sense of the term.

A.B.P.C.'s Elstree studios show progress every time I pass by, but the building and reconstruction programme there is ambitious and comprehensive, and I shall be surprised if the outfit is entirely ready by next Spring, which was the last date I heard for the opening. Sorely as we need floor space, I think it will be wise of A.B.P.C. to not skimp the job at the end for the sake of a two or three months' earlier entry.

From what I have seen of the reconstruction, I think there is no danger of that, and when the studio does open, its total floor space of 60,000 sq. ft. distributed over four stages, will mean another two major productions simultaneously on the floor and, I hope, continuously.

Teddington is almost completely ready for production, and the last date I was given for the start of production was July or August. It seems likely that Warner will open by leasing the studio, as no information of any immediate production plan can be obtained. However they are used, the stages will be a useful addition to our all too small total. A third stage is to be built there shortly, but its availability is a matter for the unspecified future.

Calculating from these facts, one can estimate that for the next nine months we shall have floor space available for four more films than we had three months ago, and that we can count on space for a further two films from late next Spring.

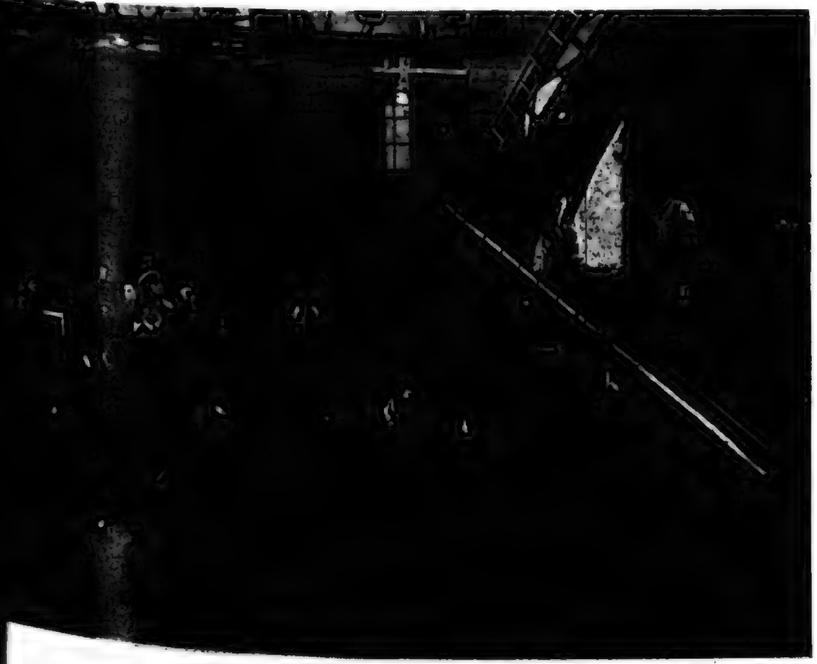
Possible Total

So far, 21 films have been completed this year, but it must be remembered that some of them were well advanced in production when the year started. As I have already stated, 26 films are now in production, some of them only recently started. This gives a total of 47 films for the year, to which must be added any others which may be started and finished in the remaining months.

It is not possible to make any estimate approaching accuracy of what that number is likely to be—as I have already said, producers are reluctant to disclose precise plans just

Continued on page xiii

A reminder of the crisis days: a mobile generator in action at British National Studios during the fuel emergency period



Co-operation by public services helps to ease difficulties and speed production. This picture shows the N.F.S. lending a hand at Worton Hall for a dramatic fire scene in MINE OWN EXECUTIONER. The loan of the large escape meant a more spectacular scene

G.E.C.

DEVELOPMENTS IN STUDIO ARC LIGHTING

MEAN

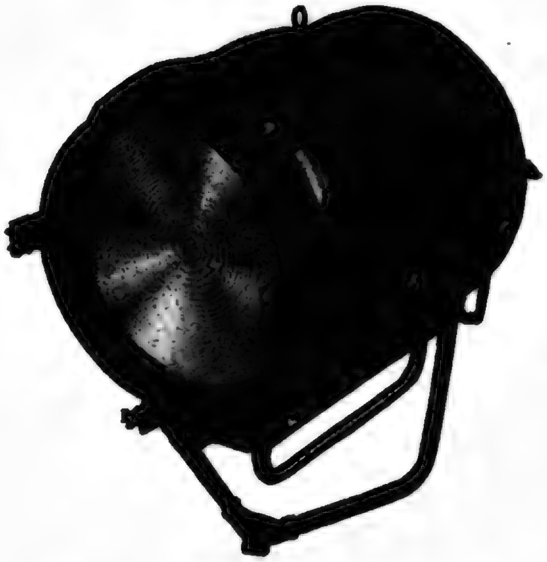


Fig. 1. Complete Arc Lamp ready for use.

- **Series burning—*i.e.,* twice the light for the cost of current consumed, reduced cost when rigging stages and reduced heat in studio.**
- **Scientifically designed ventilation results in cooler lamp burning.**
- **A Silent Arc.**

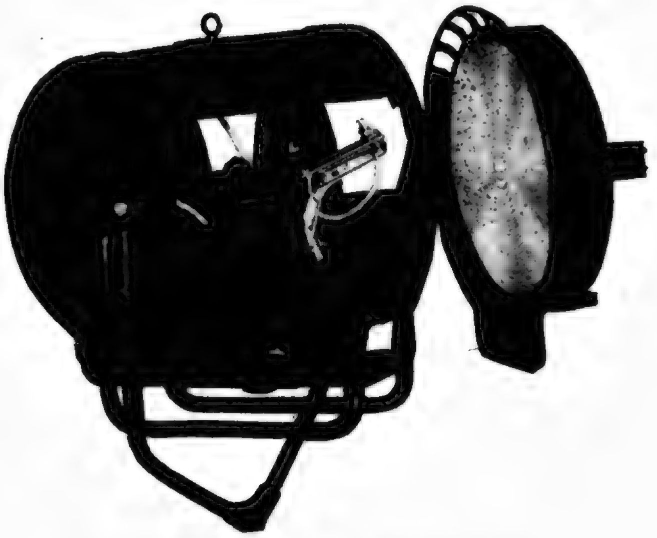
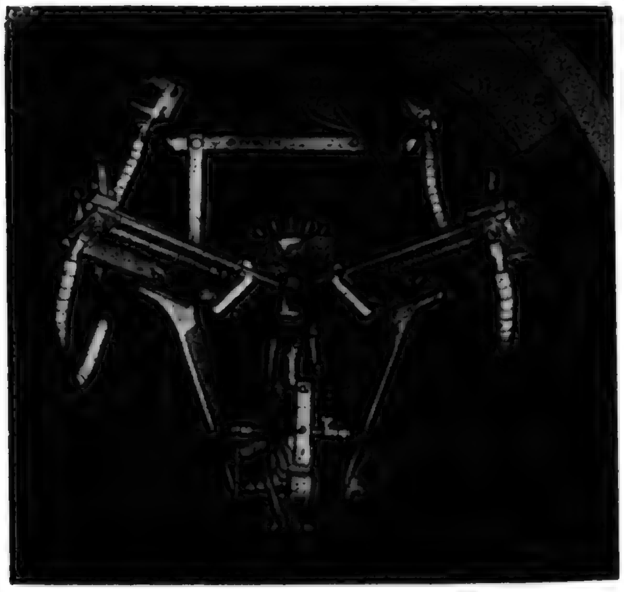


Fig. 2. View showing the hinged front open for cleaning and the sliding doors which allow recarboning at any angle without altering the tilt.



This illustration shows the door removed to give a clear view of the assembly of the positive and double negative carbons. Note the baffle for directing clean air over the inside surface of the lens, which keeps it free from fume. (Also visible in Fig. 2.)

The range includes 5kW., 2kW., and 500-watt incandescent studio spotlights—3-lamp, 2-lamp, and single light broadsides, and a 150-amp. double negative arc.

Full particulars obtainable from the Exterior Lighting Department of:

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TUDIO SURVEY :
AVING FLOOR TIME

Continued from page xi

ow. But from such information as I have een able to glean, on and off the record, I annot see that the number is likely to be reater than ten, at an optimistic estimate. This would give a total of 57 films as a ear's output from the major studios. Still alculating optimistically, one can add to that nother ten from the minor studios, such as arylebone, and the result is a maximum of films in the year.

Even including the new floor space that has ust become available, or which will come vailable early enough to give a completed roduction this year, and the estimate cannot mount to more than 70 films for 1947. Add, om next Spring, A.B.P.C. Elstree with a wo-films-simultaneously capacity, and add e one or two British films made out of this untry, such as "Eureka Stockade" and Corridor of Mirrors," and you cannot even the most optimistic evaluation estimate a tal British production of more than 80 films r 1948.

How does this total square with possible equirements of a stepped-up quota, and a ossible restriction of Hollywood films, due an import duty? Obviously, the responibility placed upon the British film Industry ill be very great.

Suppose that both or even only one of these hings happen, and our production Industry ill be faced with demands such as it has ever before had to meet. What chance has of providing an increase of production in he face of the seemingly incontrovertible acts just given?

Saving Shooting Time

Plainly, all that it can do is to cut down ime on the floor. This can be done in several ays. Films can be planned less ambitiously nd, therefore, made to shorter shooting chedules, but I have already pointed out he danger of such a policy.

Productions can be planned so that as much hooting as possible can be done out of doors —and that is something that is already appening. Where at one time, say, a country ouse would be built in a studio, to-day units re going out to actual country houses and etting their sequences on the spot. Much ore exterior work is being done now than ver before. Pictures like "Scott of the ntarctic," "Against the Wind," "Snowound" and "The Blue Lagoon," soon to be ilmed almost entirely in the South Seas, elieve the studios of much pressure on floor pace.

From this point it is possible to envisage a arger number of substantially open-air subects being planned than has been the case in he past. This would be a wise move in any ase, since such subjects are usually popular t the box-office. And, of course, it is always ossible to go abroad for some of these picures, provided that the labour question can e satisfactorily arranged.

Another method of cutting down floor time s one which has been tried at several studios, nd notably at Pinewood and Ealing. That is orking with two units. This does not mean ecessarily halving production but it does, ith careful planning of set erection, mean a onsiderable saving.

Do We Lack "Snap"

Finally, one can sacrifice quality for speed, ven on the most ambitious production, by ccepting the not quite perfect set and the not uite perfect take. But there will be few, if ny, producers, I think, who would contemlate this step at a time when our pictures are njoying such high approval throughout the ountry.

All this assumes that in every instance at resent, production is proceeding with autoatic and faultless efficiency. In an inreasing number of instances that is almost rue, but there are still pictures which are illlanned when they arrive on the floor and therefore take much longer to complete than they need. And there are still studios where the response to demands for action is sluggish. In fact, I am told by men who know the studios of both this country and the United States well, that there is a general lack of "snap" in the response of our workers. I am not in a position to substantiate this: I would only say that every effort should be made to refute this statement.

As I write, there are two labour moves in progress that will make film Industry workers better off than they have ever been. The N.A.T.K.E. agreement is on the verge of being ratified, and A.C.T. have put forward a series of proposals for revised rates and other conditions that, even if they are met only in part by the producers, will mean quite enviable conditions for technicians and similar grades of worker.

Equipment Improving

Monetary considerations aside, the 44-hour week is on the verge of being an accomplished fact. It is a great achievement on the part of the workers' negotiators. But what will be the effect upon production? Can this Industry be run to a set hours schedule and still maintain output? Those are large questions, and I can only say that the workers themselves have given pledges that production will be unaffected. It leaves a great deal up to the individual.

In ancillary matters to actual floor work I notice considerable efforts to save costs and cut down shooting time. Components of elaborate sets are now being saved and used over again in subsequent productions. Considerable investigation is going on in the use of substitute materials and improved machinery. More modern equipment is becoming available in increasing quantities, and much of it is British. Most of this apparatus has already been reviewed in KINE. Studio Section Supplements, but it is now in steady production. The situation here is heartening. I wish I could say as much for the supply of materials.

Whether the revision of the Act or the imports duty, if and when they come, will take such a form that it will be advisable to give a fillip to British production by easements of restrictions and increases of supply of essential materials and even of skilled labour, is a question that no one can answer at present.

To speak of the building of new studios at this time seems like asking for the moon, but the position may arise where more floor space is essential not only to the Industry but to its national effort. If that time comes, it is to be hoped that the authorities will consider the possibilities of prefabricated techniques and conversion schemes as short-term emergency measures

Efficient Conversion

The Blakeley studios at Rusholme, Manchester, are a modest example of what can be done in the way of conversion. Here a disused church and its attendant buildings have been converted into a workmanlike studio with two stages, small but efficient, and various services. This enterprise which took only three or four months to carry out has given floor space for four or five more films a year of a modest but profitable character, to judge by Blakeley's previous output.

Mention of the Blakeley outfit reminds me of the several small studios, such as Marylebone, Carlton Hill, Knightsbridge, Highbury and Bushey. Should there be a separate quota for second features, these studios will find themselves increasingly in demand.

Already, Marylebone has accommodated the first of a projected series of better-class second features from D.S. Productions. Digby-Smith, the producer of this film, "The House of Dr. Bellhomme," is an enterprising young man, and he has gathered a useful team around him. His opportunity may be much greater than he expected when he decided to concentrate on the little "bread-and-butter" pictures.

Rank's Second Features

During this month or next, Highbury is due to start its career as Arthur Rank's second-feature factory under the guidance of John Croydon. This outfit, too, has plans for making good-class films on a limited budget, with promising young technicians and players. Croydon says that his range will be wide and his equipment heterogeneous, mainly scrounged from the major Rank studios.

Continuity of talent is almost as important just now as floor space. Every producer will tell you that there is a shortage of skilled man and woman power, from stars to craftsmen. Skill is at a premium in this Industry, as in almost every other one.

Producers are particularly concerned about ensuring the flow of skill by developing young people with ability and enthusiasm, because slow and indifferent workmanship, in whatever department, means increased time and increased costs. Fortunately, for the craftsmen and technical grades, the apprenticeship schemes which have been discussed for so long between the B.F.P.A. and the unions are almost complete.

As for players, there are already the Company of Youth, the Rank Charm School, Mr. Korda's Contract Girls, and only recently set up A.B.P.C.'s talent-finding and developing committee. It does not matter by what fanciful names these organisations are called, they are basically doing a good job.

On the whole, reading through this review, I find that the general tone is optimistic. That optimism, I think, is justified, in spite of the many hazards.

Production is going out of doors much more these days. Where possible shooting on the actual scene in the film means floor time saved. Here is a sequence from Two Cities' THE MARK OF CAIN being shot in Lincoln's Inn Fields. At one time this would certainly have been "faked" in the studio

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The KINE. Gives the First Inside Glimpse of

M-G-M-BRITISH STUDIOS AT ELSTREE

A Survey of the Plant Which Will Handle £31,250,000 Production Programme During the Next Ten Years

By Our Own Reporter

What has been going on for the past two years at the M-G-M-British Elstree studios? To-day the "Kine." presents the first inside account of what has been done and what is planned for this very important link in the chain of British film-making. At a time when all sections of the Trade are talking quota, it is vital that every piece in the jig-saw should be available. This survey provides the background to one section of the British production set-up which will be responsible for making more British films available in 1948-49.

THE large and strategically important M-G-M - British studios at Elstree will not be in full production order and capable of servicing a heavy programme of first-grade feature pictures until the end of the year, and probably as late as early 1948. Reports reaching the KINE. this week from the U.S. say that Ben Goetz, managing director, who is now making final production plans for the British plant with the Metro people in Culver City, will handle a £31,250,000 programme during the next ten years.

The first picture is said to be "Young Bess," which will star Deborah Kerr. When it starts it will do so on three of the most well-equipped sound stages in the country, in a studio which, during the past 18 months, has acquired the cream of British technical skill.

One Picture a Time

But the studio will not be able to make more than one big picture at a time until it has put up further stages. I believe two of these have already been planned; but the Board of Trade said this week that to date no building licences have been issued for new stages, although work is going ahead under licence on a large scene dock. The whole position of new stages is still in the balance for all British studios, and the Board held out little hope this week of any immediate improvement in the situation.

The Metro plant is, without doubt, the best planned in the country.

In the centre of the lot is the power-house, turning out 11,000 volts and capable of providing light and power for a small town. Both men and women crowd artist rooms are in this block.

On either side of it are the four stages. Stages 1 and 2 are to the right. Stages 3 and 4 to the left. The first three stages, heightened by some 12 ft. during reconstruction, are 196 ft. long by 96 ft. wide. Stages 1 and 3 have a dividing panel, splitting the stage into two, of 120 ft. and 76 ft. in length respectively. This provides a total production area of 56,448 sq. ft., which—for comparison—is a little more than half the production space at Denham, and some 25,000 sq. ft. more stage space than at Shepherd's Bush.

These three stages are in superb condition, with new electrical installations throughout, including a vast ventilation system. They are flanked on facing sides by three-storey service blocks—offices, camera-rooms, cutting-rooms, and dressing-rooms. Lifts connect each floor, and most of the offices are equipped with admirable furniture.

The fourth stage suffered most during the war years. It is not to be used for shooting. Instead, I believe, it is to be converted into a music stage and a special effects stage. There are at present no facilities for large music recording and dubbing sessions.

Two theatres (one is halfway renovated) are situated side by side between the central power-house and the front white-towered general office block. This central area possesses a large glass covered way.

The shops stretch along the rear of this group of stages and offices. There is a carpentry shop of some 200 ft. by 90 ft., where latest equipment is in use at the 30 benches. Behind this, on the lot proper, builders have nearly completed the steelwork for a scenery dock. The studio, allowing adequate space for its shops, is concentrating on highly organised prefabrication of sets so that actual construction work on the stages is reduced to a minimum.

Further Construction

Plumbers' shop, general stores, engineering department, special effects wing (not yet ready for habitation, this one), and the still studio flank either side of the carpentry shop. The plasterers, still within easy reach of every stage, are to the right of this rear block of buildings. On this side is a large lot area, stretching to the gate, which, apparently, is being made ready for future construction work.

That's how the studio looks. But it is the equipment which is a deciding factor on how efficient a studio may be.

Much new gear—some of it revolutionary in design—has come to the studio from Culver City. Allocations from British manufacturers are, in many cases, still outstanding. It is no easy job stocking a complete production plant from scratch. The lesser items, such as cables, all provide a gap in the service.

A section of the large carpentry shop which is about 200 feet by 90 feet wide. There are nearly 30 benches. Most of the building for the sets is prefabricated here

The sound recording department is in the hands of A. W. Watkins, who was previously at Denham. The Western Electric engineers have put in equipment of a 200-mill push-pull type. Two channels were sent over from Culver City, where they were modified and brought up to date. They are extremely portable and possess the latest limiting devices to control the volume of the recorded signal, which considerably facilitates the job of the mixer.

This gear, although ahead of many British studios in design, is not permanent, apparently. New gear is expected by the end of the year. As yet, while still in its infancy, the studio has no mobile recording unit for location work. When the sound department is brought up to full strength there will be a 200-mill push-pull system throughout, with a ten-head dubbing channel.

The studio, I believe, contemplates adopting the split-film recording method—two tracks on each spool. This, it is estimated, would save thousands of pounds a year on recording stock. It means, however, that the recordist cannot open the head for inspection or manual marking after a new spool has been started.

The sound department has two of the new Mole-Richardson booms, with two more on order. There are also two portable Films and Equipment type.

Stage 4 which is to become a music and special effects stage, was, as this "Kine." picture shows, most damaged by the war

The camera department is supervised by Freddy Young, whose last lighting job before he joined Metro was "So Well Remembered." Young has all his cameras coupled with the sound gear rather on the Rank group's principal of "silent turnover." No clappers are used during takes, automatic light marks checking on picture and sound tracks. A buzzer indicates when camera has reached the correct speed.

The Latest in Lighting

I was surprised at first that the studio has not made use of the recently made high-pressure mercury vapour arcs, which, through their silence, have considerable operating advantages. Young's opinion, however, is that these are by no means perfected yet.

The studio has Mole-Richardson and R. R. Bear lighting gear in use. More has still to be delivered.

The camera department itself has four new Mitchell cameras, with two Vinten velocitators.

One of the prize pieces of apparatus is the R.O. crane, so popular in Hollywood studios. This was made by Bill Williams and his staff in the well-equipped M-G-M engineering shop, under a special licence granted by the U.S. company. The crane is light, very manœuvrable, is underslung.

Hugh Steward is the supervising cutter. He is at present on loan to the Sir Alexander Korda outfit. Douglas Robertson is at present editing the film "While I Live," which Edward Dryhurst Productions is making in the studio. The cutting-rooms are large and equipped with Moviolas, all of which are in perfect condition.

But the backbone of the whole plant is its first-rate team of technicians. People like "Skeets" Kelly and Chris Doll are in the camera department; Bernard Robinson is among the art directing team now in the studio; Guy Pearce is in charge of make-up, with wife Pat Pearce looking after the hairdressing; and Dave Boulton has what must be the best studio still set-up in the country.

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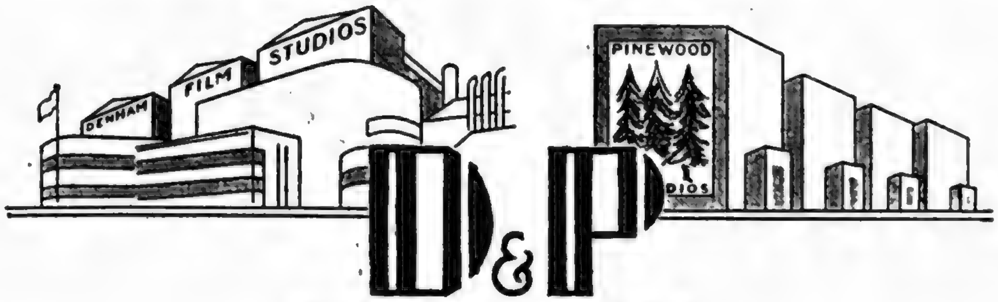

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"End of the River."
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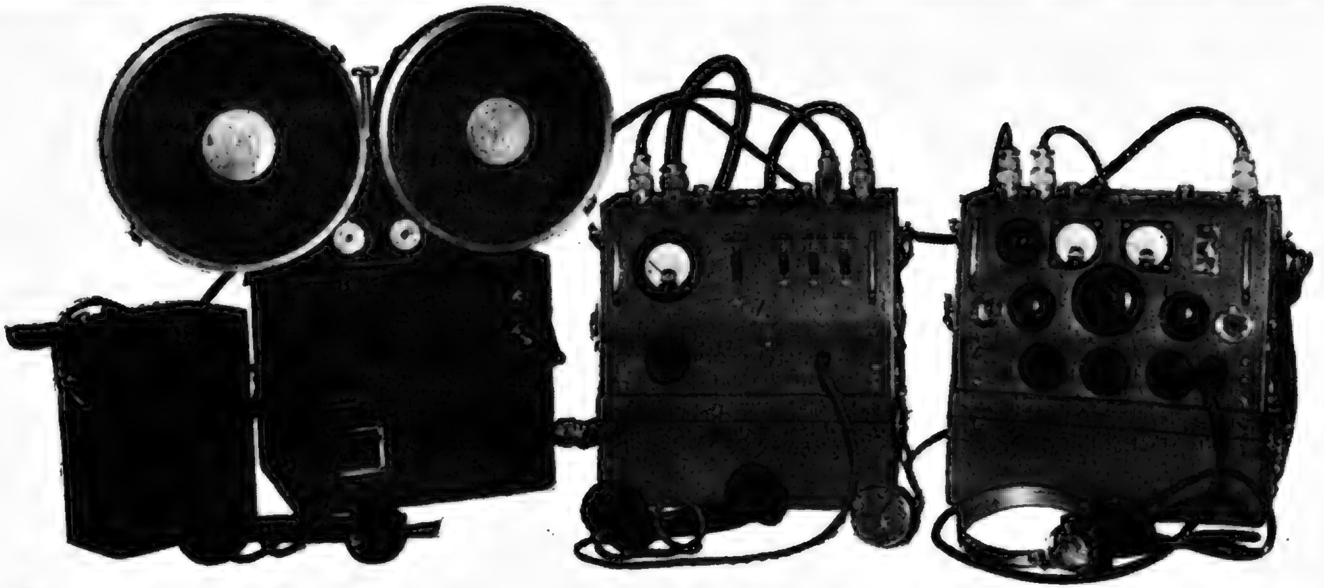

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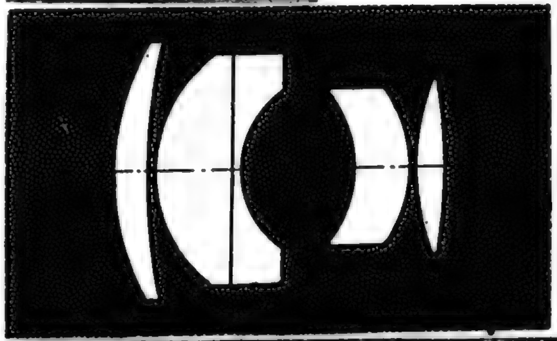

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R. HOWARD CRICKS REVIEWS

NEW TECHNICAL DEVELOPMENTS

TELEVISION IN THE STUDIOS: NEW MERCURY LAMP

THE often repeated suggestion that the picture, like the sound, should be picked up on the floor and recorded in a centralised recording room was brought a step nearer by a new television camera, demonstrated by Pye Radio at the small exhibition arranged on June 27, in connection with the jubilee celebrations of Nettlefold Studios. It will be recalled that some months ago a description of a television monitoring system made by Pye, and temporarily installed at Nettlefold's, appeared in the KINE.

It was unfortunate that Cecil Hepworth himself, who first produced films at Walton in 1897, should not have been present. Always in advance with technical developments, he would have found it particularly fitting that this new principle should have been demonstrated in the studio where the first automatic developing plant was made and where, probably, artificial lighting was first used to the exclusion of daylight.

High Sensitivity

The present camera is not designed for monitoring, although no doubt it could be easily adapted for the purpose. It is quite a compact piece of apparatus, smaller than the average kinema camera. It is provided with a four-lens turret, the lenses being noticeably of small diameter; in other words, of shorter focus than hitherto, and of quite small aperture. The former point suggests that the image on the Orthicon tube is quite small—actually, it is about 2 in. wide—while the small aperture of the lenses is made possible by the high sensitivity of the Orthicon.

I was assured by H. Lawrence, who assisted B. J. Edwards in its development, that 20 foot-candles provides adequate intensity. The new camera has thus overcome the objection I urged against the previous model: that the sensitivity of the latter was not sufficient to enable the picture to be viewed before the main lights were switched on.

At the back of the camera is a large cathode-ray tube on which the picture is viewed, rather like an oversize viewfinder. This picture can, of course, be repeated at any number of points. The present standard of definition is only 400 lines, which is agreed to be insufficient for picture recording, although adequate for monitoring. However, it is hoped later to progress to 1,000 lines, which is thought adequate for recording to the highest standards.

The Everest Proving Itself

The Pye camera was close to the Vinten Everest, which over a number of months has proved itself at the Nettlefold Studios capable of first-class work. Charles Vinten showed himself very interested in the television camera, which he agreed ought, for monitoring, to be built inside the film camera, with the lenses close together (or, preferably, using the same lens, as in the present viewfinder system of the Everest), so that, for instance, if the camera is slung aloft upon a high parallel, the director and continuity girl on the floor can see actually what the camera sees, as will also the editor in his cutting-room, the sound recordist, the producer in his office, and anybody else interested.

I was, incidentally, interested to learn from Mr. Vinten that, in addition to the Everest camera being supplied to Pinewood, one is being sent to the Columbia Studios, Hollywood. Mr. Vinten himself has just returned from India, where he found considerable interest in all his equipment.

Behind these two pieces of equipment, and behind also a G.K.21 projector (which Leslie Woodgate, of G.-B., had the privilege of explaining to Margaret Lockwood), was an array of historic apparatus. Early cameras by Moy, Prestwich, and a German maker were out-dated by a queer perforator, in which the punches both made the holes and moved the film, working in the manner of claws. The Debrie Jacky projector—possibly the last of the dog machines—was unknown to many of the present generation of technicians. Early sound equipment was also shown.

New Lighting Units

A display of lighting equipment ranged from Westminsters to modern inkie and arc units. It was surprising to realise that only 20 years ago, Cooper-Hewitts were in general use; twin and six-light mercury fittings were shown. The modern equipment included Mole-Richardson arcs, and a range of incandescent units, in their handsome and lightweight casings, by Multiple Industries, which in their dozens adorned a near-by set.

An interesting design by the latter firm was demonstrated to me by Stanley Double: an H.I. arc lamp which, instead of tilting on the usual trunnions, had a tubular body, which, with the mechanism and controls, rolled round inside the circular end flanges.

Whatever the position of tilt, the controls were quite accessible, while an image of the crater was projected from a small periscope inside the hub of the right-hand flange upon a flap at the front of the lamp. A modification of the usual shape of trunnion enabled an incandescent unit to shine vertically downwards, as is so often necessary.

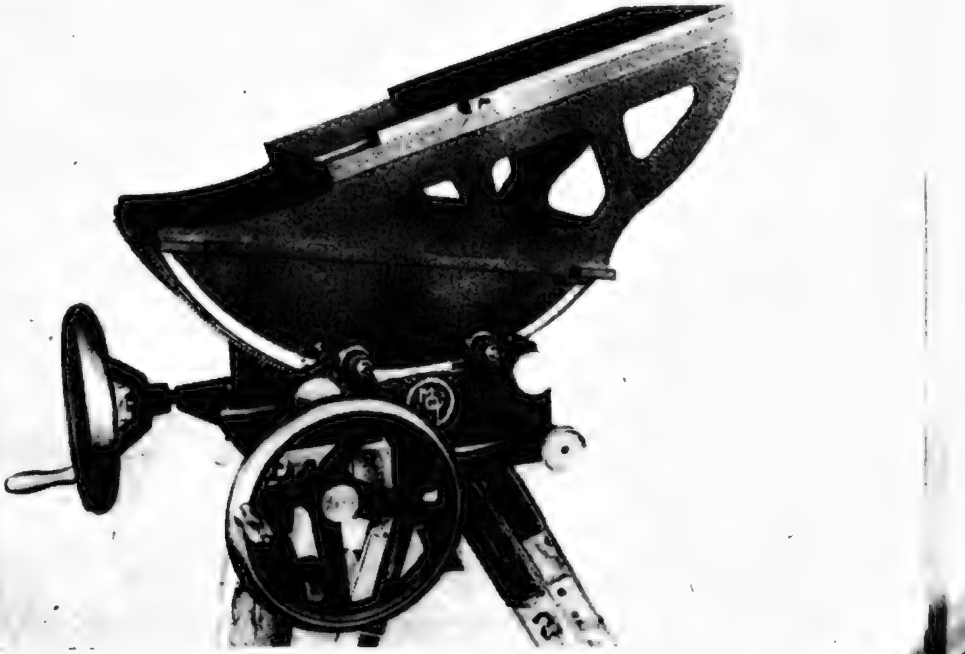
A Compact-Source Lamp

Of chief interest here, however, was the new mercury unit, also made by Multiple Industries, which Stan Double and H. J. Hewitt vied in demonstrating to me. It included a B.T.H. compact-source lamp, contained in an oven in order to permit of simmering at low current (quite a culinary sound!). At any moment it can be switched on to full load, and the movement of the switch automatically lifts a dowser.

For starting, a 15-kv. surge initiates the discharge. In order to avoid any risk of personal danger with such a high voltage, special circuits have been devised whereby the high tension cannot be switched on until the lamp is earthed. Further, since many studio supplies are 3-wire, and consequently the earthed pole may be of either polarity, a change-over switch is provided for the earthing connection. As a third precaution, the lamp will not strike unless the connections are of correct polarity.

With this lamp, as with any lamp, accurate voltage control is essential if the light is to be sufficiently constant in colour temperature for colour filming. Therefore, the resistance has tappings at 110, 112.5 and 115 volts to allow for voltage drops in studio mains.

The theme of the exhibition, it has been mentioned, was the Nettlefold Jubilee—1897 to 1947; but it will be agreed that there was more than a hint of 1948. The display should be made available to a wider and more technical audience.



A newly designed tilting and panning head suited to heavy cameras, such as the Technicolor, by Ernest Moy. Tilting is effected on a quadrant supported by two shafts running on rollers and stabilised by further rollers. Panning is worked through a worm drive, tilting through a reduction gear

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COLOUR: FUTURE PROBLEMS

Basic Photometry—Lighting—Maintaining Balance in Exposure and Processing—Individual Problems

THIS article, the title of which is self-explanatory, is by T. Thorne Baker, F.Inst.P., A.M.I.E.E., F.R.P.S., a consulting chemist who has made photographic research a special study and is one of the foremost colour experts in this country.

Kine processing laboratories that take a ng view must be thinking a good deal st now of the coming changes in technique at will be involved when 35-mm. colour film ock becomes generally available. Although is 40 years since the Schinzel brothers eralded the three-layer monopack in their markable series of articles in *Das Lichtbild*, e monopack has only recently given a omise of sufficiently wide distribution to ake certain its eventual adoption in the ne studio.

The modern colour film tends essentially to nsist of three coatings of silver halide nulsion on kine base, which may or may t be separated from each other by thin termediate coatings of gelatin. One such ating of sensitive blue-violet emulsion contins a substance which is responsible on ocessing for producing an image of a yellow e with the products of development. ellow is, of course, the *complementary* lour of blue-violet. The layer beneath is of green-sensitive emulsion containing a dye upler that will yield a magenta (or minus een) image.

The last coating—that next the base itself— red-sensitive, and contains a minus red or yan" coupler which causes the processed age to be blue-green. On removal of any duced silver, which is black, images that e composed of dyestuffs alone remain, ving the great brilliance associated with is type of film.

It can be readily understood that a delicate lance is needed between these three layers. ach layer is actually a colour separation gative, and all three layers must give ages of similar gradation and density. If e monopack film is developed as a negative, e images will be separations in comple- entary colours.

A good deal of experience will be necessary form a useful judgment of the quality of a gative in which faces are green, skies are llow, green foliage crimson, and so on. The gative *can* be reversed in the processing to positive, when the colours become true-to- e. Prints must then be reversed also in ocessing.

The kine print is most likely, however, to made from a negative developed straight complementary colours; these become tomatically reversed to true-to-life colours straight developing of the print. In addi- on to colour-from-colour processes, the boratory may be called upon to deal with lour separation techniques from integral ipack originals, such as the new Ansco one- rip colour separation film stock.

Each technique has its advantages, each its awbacks. But in processing, whatever way e "negative" and "positive" be made, a lance between the three layers of adation, density range and colour satura- on is indispensable, and, as we shall see, is does not merely depend upon lighting d lens filters.

able for Reference

As regards balance, the table below will ow what exacting demands are made in e making of a three-layer monopack:—

Top layer.—Emulsion colour-sensitized for ue-violet. Contains a colour-forming ibstance, giving yellow on development. as the "key" speed.

Mid-layer.—Emulsion colour-sensitized for green. Must be filtered by yellow intermediate coating or by yellow dye in emulsion to suppress action of blue-violet rays. Must be speeded up to allow for loss of light in passing through top layer and filtering element.

Back layer.—Emulsion colour-sensitized for red. Must be filtered by red dye to cut out any action of violet, blue and green rays. Must be highest possible speed to make up for double loss of light in passing through the two upper layers and the filters.

Now, assuming that the three layers of the film are so adjusted in speed that the exposure for the upper (blue-sensitive) film suffices to expose the green- and red-sensitive layers to the equivalent degree, we must contrive to give development to an equal gamma and equal overall density in all three layers. If we assume that diffusion through the emulsion layers and separating gelatin layers is so quick that all three emulsions develop simultaneously, and if we take for granted that each emulsion gives the same contrast and gradation for a given time of development, we still have to depend upon the exposure being correctly timed.

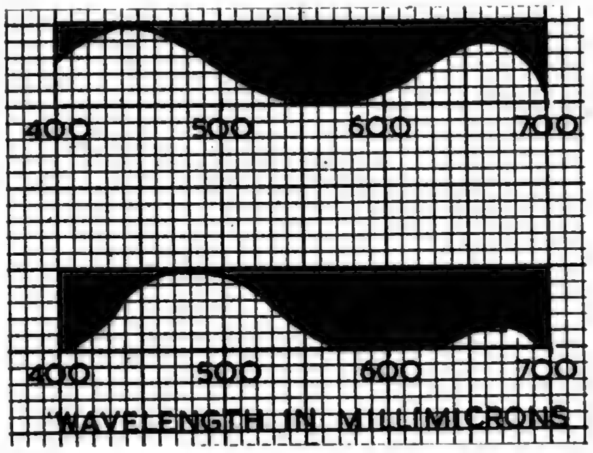

Diagram showing the effect of introducing two chloride atoms into the alpha-naphthol dye coupler. This has the effect of turning a violet-blue and red into the cyan needed in colour photography

The monopack will be adjusted in manufacture to respond to a definite colour temperature, and the use of a colour temperature meter in the studio will be almost indispensable.

Although a certain amount of correction for incorrect colour rendering is possible in printing, it is obviously desirable to make the negative as accurate as possible, and to arrange for illumination in the studio of the colour temperature for which the film was designed. This is infinitely better than trying to compensate for light of a different quality by means of a correcting filter.

Shortly before the war, considerable use was being made of colour-temperature meters in the studio, in order that lens filters could be used to ensure correction of any spectral out-of-balance, otherwise to contrive a mixture of illuminants to give an approximately white light. The term "white" is, of course, very elastic. Amateur colour films and cut film for colour stills have been made by the Eastman Kodak Co. for daylight or half-watt light; in projection the sub-standard machine, with projection lamp, is, of course, definitely "yellower" than the theatre projector with arc lamp.

It is not difficult to guess that the final screen rendering will be something of a compromise in all except the most scientifically controlled projection. We must also bear in mind that screen brightness in itself varies the colour rendering on account of the Purkinje phenomenon.

Colour Balance Variation

Assuming that studio illumination and lens filters have been co-ordinated to give perfect colour recording for ultimate projection by arc lighting of a standard colour-temperature, what weaknesses are there in the processing of the "negative" and the making of the print? In spite of the highest technique, it is well-nigh impossible to obtain (*a*) the speed in a three-layer monopack film of the fastest single-coated panchromatic stock, or (*b*) the latitude in exposure.

While the need for giving relatively more generous exposures on account of "*a*" assists in reducing exposure errors, the fact remains that even with slightly diminished latitude there is a tendency for the film to go off-colour-balance in the shadows and high-lights. Compromised lighting of the set can, of course, help here. This tendency for the two ends of the luminosity scale to be off-balance may also be emphasised by certain peculiarities of processing.

Any sort of monopack film should be always processed with the particular formula recommended by the manufacturers; there are certain chemical reasons for this which do not come within the scope of the present article. But the colour balance in an otherwise perfect colour film may be largely falsified by the use in processing of unsuitable solutions. Just how the composition of the first developer, for example, may affect the colour of the image may be seen from the case of the simple coupler alpha naphthol. If this be incorporated in the film layer as the "blue" colour coupler, then if we develop with

paraphenylene diamine we get a purple image;
paratoluylene diamine we get a blue image;
paradimethylamino aniline we get a bluish-green image;
paradiethylamino aniline we get a cyan image.

Similar colour differences can be produced in the case of the red and the yellow image layers. One of the finest red (magenta) colour coupling agents is paranitrophenyl acetonitrile. Used with diethyl paraphenylene diamine as developer (probably the most popular of all colour developers) this gives an almost perfect minus green; but substitute for the developing agent such a substance as the simple paraphenylene diamine the colour becomes orange-yellow.

It will thus be seen that colour processing must be carried out on a predetermined basis, and this not only in development, but in certain of the many after processes involved; the importance of a controlled pH in stop baths is an instance. When the image is reversed, and a positive-positive copying technique is adopted, accurate chemical control in most stages is still more necessary.

The increased number of operations that are at present involved, especially with reversal processing, require consideration from a plant viewpoint. Even in Agfacolor negative-positive work there are ten distinct operations. Whether tubes or tanks are likely to prove more economical from a laboratory *space* consideration, facilities for a fairly high standard of temperature control must be kept in mind.

The increased time of the complete cycle of operations, which can run into 30 or 40 minutes or more, must be remembered. Reducing the number of operations and their simplification are matters, needless to say, which are occupying the attention of those concerned,

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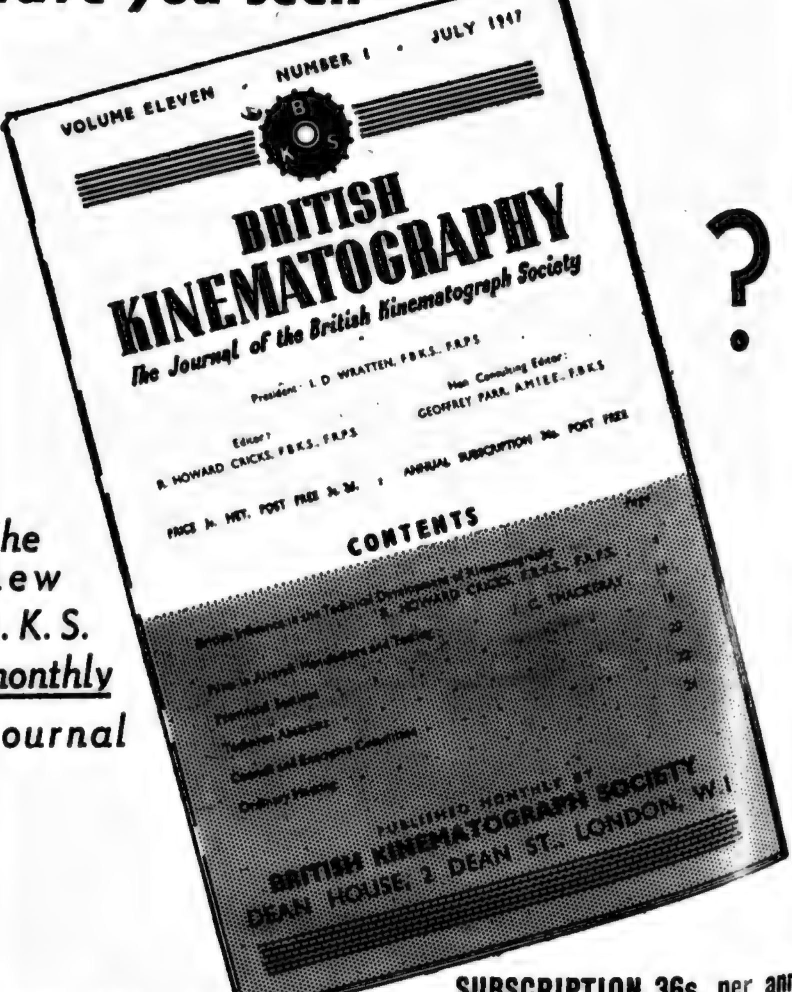

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INSIDE VIEW OF A LARGE MUSIC RECORDING STAGE

THIS article describes the conversion of Denham's Stage One into a "scoring stage," and also gives a graphic picture of an orchestral session and the recording of it. The author, John Huntley, of the Denham Music Dept., is British correspondent of the National Film Music Control of America and film music correspondent for "Penguin Film Review."

As film music became an in- easingly important part of every eture, it became desirable to use full symphony orchestra of, rhaps, 70 or 80 players, with ssibly some extra percussion for ecial effects, and maybe even a ge choir. For such recordings en Denham's "Theatre One" fine music theatre) was quite adequate. Simultaneously, her film studios around the untry outgrew the accommoda- on built for the purpose of re- rding music.

The result was a widespread migration" as the various music partments began to record their m scores at outside halls. First ey used the London theatres cala, Cambridge and Savoy); me of the film companies began use the H.M.V. gramophone cord studios at Abbey Road. A rown Film Unit recordist dis- vered the fine acoustics of some London's town halls.

In 1946 it was decided that, with e increased studio output of the nk group, a bottleneck was be- g created by a method of music cording, which involved sending t full mobile sound-recording ucks to cover every one of these outside" jobs. It was therefore cided to convert one of Den- m's smaller dialogue stages into "scoring stage."

ittings for Echoes

yril Crowhurst, chief sound en- neer of D. and P., explained: It was agreed," he says, "that e best course of action would be build a modern scoring stage; ually it was realised that this uld be an impossibility at this ne, in view of the nation's build- g programme. After detailed scussion it was decided to con- rt Stage One at Denham for sic recording until the more bitious project could be lised."

The conversion occupied three onths. The work consisted of nstructing and equipping at one d of the stage a monitor room, recording room and a projection om (which was erected above e recording room). A vocal oth has been provided at the far d of the building. The stage d been acoustically treated in e normal way for a production ooting stage—the walls and ling covered with "rock wool" king for a rather dead acousti- l effect within and also improv- g the sound insulation of the ge.

A building of such dimensions thout this sound absorbent uld echo like a cathedral. For sic recording purposes, how- er, a degree of reverberation or liveness is desirable. Removal of the "rock wool" would have meant some deterioration in sound insulation and the loss of a desirable acoustical condition when using the stage for other purposes. So a number of large wooden "flats" were made and distributed around the stage. These stand on the floor, supported by chains from an overhead gantry, and are thus capable of being moved around in order to obtain a desired effect on the sound of the music. In addition, similar "flats" are slung from the roof.

The main buildings at one end of the hall are fronted by a set of "polycylindricals" or curved columns with hard surface, designed to assist liveness without introducing flutter echoes.

Procedure on Stage

The supervising music recordist for Denham, Desmond Dew, describes the operation of the stage

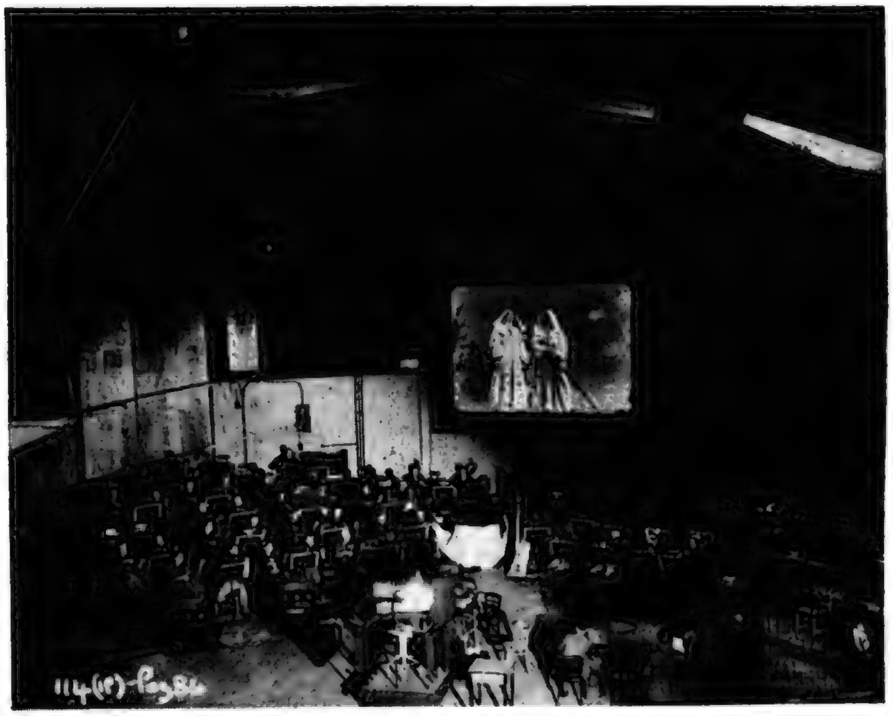
Here is his picture of procedure on the stage. The orchestra has settled in their seats, the conductor has asked them to be ready to play a piece of music marked, shall we say, "2M3"(that is, the third section of music in reel 2 of the picture). While the conductor is playing through this item, the sound assistant, who is sitting at a small control table by the side of the conductor's rostrum, has asked, by means of a "talk-back," for the projectionists to stand by to screen the section of picture and dialogue track marked "2M3." As soon as the projection is ready an amber light appears on the control table.

This "talk-back" communication system allows speech between the music recordist, conductor, stage assistant, projectionists, film and disc recordists and the vocal booth.

Invaluable "Ticker"

The conductor, having rehearsed the number, now requires to know how it will fit the action and dialogue, so he asks for the picture to be projected on the screen facing him, while, simultaneously, the dialogue is made available to him through a pair of headphones. The sound assistant presses a switch which puts on a signal for the projector to "turn," and automatically the red light warning comes on and the ventilating fans are silenced.

The conductor now rehearses to the picture and dialogue, his timing being assisted by a minute and second indicator known as the "ticker," mounted next to the projected picture.



Above: A general view of the recording studio at Denham; the wooden "flats" can be plainly seen close to the roof. Below: Kenneth Rawkins operating a disc recording machine in his control room

While all this has been going on the music recordist has obtained a suitable orchestral balance by microphone positioning and level adjustments of the individual sections of the orchestra. He has also been listening to the dialogue at the same time as the music to obtain the effect that will be required in the finished sound track. When the conductor, composer and music recordist are satisfied, a recording on film and disc is made. Immediately after the "take" the disc is "played back" with the picture and dialogue so that a complete check can be made. The playback is controlled at the table alongside the conductor.

Pre-scoring Methods

Pre-scoring requires different treatment. If the script called for a restaurant scene with cabaret singer and dance band accompaniment the number would be recorded on two separate channels simultaneously; the dance band on one and the singer on the other. The singer would be in the vocal booth, which is glass-fronted to give a view of the conductor. The dance band would be on the stage and the sound of the band would be heard at very low volume over a loudspeaker in the booth. Thus the singer is able to see the conductor and hear the accompaniment.

After a "take" the two discs are "played back" together to give the finished effect.

Separate channel recording is employed so that when the tracks are finally mixed together in the dubbing process, the sound mixer can give perspective by increasing the level of the voice in a close shot or reducing it in a long shot, the accompaniment being balanced accordingly.

E. A. Drake, music mixer, when recording "Take My Life," had an idea for obtaining an improved music track as a result of a somewhat unconventional orchestral layout.

To suit the exacting requirements of the film music the orchestra is generally split up into three sections—strings, wood-wind and brass, each with its own microphone, thus giving the music mixed more positive control over each section.

It is obvious that the ideal condition to give a perfect mixed resultant sound track would be for the string section mike to pick up *exclusively* the sound from that group of instruments; and similarly with the other sections. In practice, however, this is virtually impossible and the string sound usually suffers from unwanted pickup of the comparatively strong brass section.

The orchestral layout used on "Take My Life" was devised to reduce this unwanted pickup to a minimum, and entailed placing the woodwind and brass sections either side, but several yards *in front* of the string section.

The experiment justified itself by giving a cleaner and more bril-

(*Continued on page* xxvii)

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UBBING: A DETAILED SURVEY

How the Final Sound Track is Prepared

THE little-known but important processes by which the final sound track is prepared from the original recordings formed e subject of a joint meeting between the B.K.S. and the A.C.T. he speakers were C. Tomrley, who spoke on the selection and reparation of the tracks for dubbing; Bretton Bird, composer of e music in many British films, and W. Salter, M.B.K.S., who scribed the actual process of dubbing.

The picture above shows a dubbing session, with recordist Stephen Dalby at the controls. Below: The interior of a sound truck (Riverside). Its first-class equipment feeds the dubbing engineers with location material

Tomrley started his description the point where the final cut of e picture has been approved, nd the production is ready for ubbing—often the first time the ubbing editor has seen the icture. The use of music and fects is discussed.

Probably the dubbing editor will ceive the reels out of sequence, st as they are completed; "pic- re missing" inserts may be cut to indicate inserts, montage quences or library shots not yet lected; the track will be in a milar condition, with back- ound recordings cut into by ckgroundless dialogue tracks, or st unmodulated track to cover serts.

One of the first tasks after view- g the production is to order om the library the most obviously eded effects tracks: cars pulling , doors closing, revolver shots. ach reel of the cutting copy is n on the Moviola and marked to dicate where effects are to be ded or removed.

At the same time, dubbing eets are prepared to show dia- gue or action cues and the dis- ibution of the effects tracks. ssuming six dubbing heads are ailable, six columns on the art would be headed "Dia- gue," "Music" and "Effects B, C, D." Dialogue refers ually to the original studio re- rded track; post-synchronised acks are put on one of the other acks for better control. It may necessary to make volume or ter adjustments to any one of ese tracks, and such sounds ould be separated by blank acing. A list of new recordings quired must be prepared

Faking" Sounds

A wall progress chart is essen- l, giving such data as what reels ve been received and when, tes when sent in for neg. cutting, d when prints have been ceived.

Meanwhile, the music depart- ent will be demanding sections r timing; it is sometimes neces- ry to dupe whole reels in order make the cutting copy available r neg. cutting. There are rary tracks to be run, theatre okings to be made, the casting partment to be instructed to call tistes for post-synchronising. e speaker described the physical eration of the latter process.

The manufacture of special unds may tax one's ingenuity. "King Solomon's Mines" the und of boiling lava was pro- ced by placing a mike close to a large bowl of boiling porridge. The noise of a Chinese crowd was produced by running an English track backwards, and speeded up.

Bretton Bird commenced his talk by a brief discussion of the value of background music, which he differentiated from factual music—music which is performed in, or is part of, the story.

Musical Distinction

There are three methods of recording music: pre-recording and playback, direct floor recording, and guide-track and post-synchronisation. Playback allows the greatest latitude to everyone except the artiste. Direct recording, although the most spontaneous, seriously restricts the operation of almost every department. Guide-track methods offer the virtues and disadvantages of the other methods.

Generally, it is safe to assume that all music and songs in which a strict tempo is maintained are suitable for playback work. The sense of reality produced by direct recording becomes more evident as the music becomes more involved. The objections are the difficulty of maintaining satisfactory microphone and acoustic conditions throughout a shot, the difficulty of co-ordination, and generally the limited mobility of the camera due to the congestion on the set. It is generally considered that direct recording of musical sequences should only be undertaken as a last resource.

Since post-synchronisation of accompaniments and music is carried out with the aid of guide tracks or playbacks, the same limitations obtain as with floor playback work. One qualification is that the conductor has to convey to the orchestra that which the artiste is able to do spontaneously. In vocal song sequences the voice can be recorded with a lost ghost accompaniment. and the proper accompaniment post-synchronised.

Securing Timing

Bird explained how correct timing of music is secured. Plops are scratched upon a track representing the conductor's counts, which he hears through earphones. Lead-in plops should be built up at the ends of pauses. Pauses should always be an even number of bars. If after a pause the music is going to get faster, the plops should be gradually speeded up to correspond.

Cues for synchronisation points should be marked in consecutive numbers, after being marked on the Moviola; the numbers facilitate identification of the music tracks. The footage between cues may be measured and noted for convenience.

The speaker described a device he had developed, in which exactly five seconds' of music is written on each 10-in. stave; the music is registered by means of perforations, and a line of light is caused to traverse the stave in exactly five seconds. With the aid of this device it is possible to dispense with projection of the film and still assure synchronism. Another idea he had in mind was to cause the plops on the guide track to light up neon lamps visible to each member of the orchestra.

"Post-Sync." Hazards

Finally, Bird discussed the actual recording session. Every possible positioning of the instruments has been tried; in order to facilitate the positioning of the instruments, he had composed a special piece of music, entitled "Balance," in the orchestration of which occurred every possible combination.

The third speaker, W. Salter, expressed the view that post-synchronisation should be used only as an emergency measure, because of the difficulty of assuring synchronisation. To carry out post-sync. necessitates nearly as much preparation as a shot on the floor. In post-syncing crowd noises, many shots are spoilt by the cry of "Cut" before the reaction dies naturally.

Even when all the missing tracks are provided, there remains the important task of modifying the characteristics of these tracks. This may necessitate re-recording under strange conditions; for instance, as telephone speech, echoes are simulated by means of the reverberation chamber.

The actual process of dubbing consists broadly of blending individual tracks, each reproduced upon a separate dubbing head, the outputs of the various heads being controlled by a mixer console; the combined sound output then passes to the sound camera. The console should be placed in the main theatre of the studio.

The Imaginative Side

Each of the faders will, in all probability, have in its circuit an equaliser. Equalisation means the deliberate alteration of the recording characteristic, necessitated by several factors. One is the desirability of not having a large difference of bass content between different voices; a voice tending to shout loses a considerable amount of low-frequency content, and an intimate conversation contains an excess of low-frequencies. Errors on the floor due to perspective and microphone placing can within limits be corrected.

Simultaneously, with this work the imaginative side is progressing: cues for music to be faded in or out, crescendos or diminuendos worked out to a split second to get over certain words, the arrangement of effects and fill-ins; all of these have their changes in level and equalisation.

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Ansco-Color: Methods of Printing and Developing

The possibilities of Ansco-color, the early development of which closely followed Agfacolor techniques, are estimated in this practical and factual address by E. A. Williford to the B.K.S.

THE work of the Ansco-color research workers in adapting he original Agfacolor process to he practical needs of film producion formed the subject of a .K.S. meeting. The speaker was . A. Williford, vice-president of he General Aniline and Film orporation, who was in this ountry to explore the market. he paper was illustrated by -mm. and 16-mm. films, which howed a high standard of colour endition.

Although the process is based pon the Agfacolor patents, the esearch and development necesary to bring the patents to fruiion was carried on by Ansco ndependently after the separation rom Agfa before the war.

The most important requirement or an original colour transarency suitable for 35-mm. motion pictures is that it shall end itself to the printing of first nd second generation duplicates, ith a minimum loss in colour rilliance and fidelity.

The manufacturer is concerned ith the following aspects: 1) Photography of the original cene; (2) process photography nvolving intermediate duplicates r masters; (3) printing of releases; 4) processing; and (5) sound eproduction.

Three Methods

The film designed for the photoraphy of the original scene is a oft-gradation, reversible film, designated as Ansco-color type 35. The primary consideration eading to the selection of a eversible film instead of a negaive was the advantage of finer rain, an important factor in the making of duplicates. It is preferred that this original film should be somewhat underexposed; the film has an exposure number of 8 Weston.

Three methods of producing dupes were available. The first was to make a straightforward optical print of the original on to type 132 duplicating film. This duping stock is a reversible film of soft gradation, but of lower speed, requiring approximately two to four times the light needed for black-and-white positive finegrain stock. There will be some loss of brilliance by this method, not serious enough to preclude its use for lap dissolves, fades and other special effects; the method is, however, not recommended for full-length dupes.

The second method, and the one most likely to find general acceptance, is the use of a black-and-white mask in register with the original for colour correction when printing the intermediate duplicate. This method utilises the same duping film as the previous method, but it is developed for higher contrast. A special low-shrinkage, panchromatic, black-and-white film has been developed for masking. It is normally exposed through a yellow filter, but a great deal of control is available—for example, if a scene is predominantly green, a more desirable effect may be obtained by making the mask with a magenta filter.

The conformed master when printed will show little or no loss in colour brilliance; it will be balanced in regard to printing light and filter, and can be contact-printed by standard printers without necessity for light or filter changes.

Special Release Printer

The third method consists in making black-and-white separation negatives. The special stock has the unique property of giving equal gradation for exposures by blue, green and red light, and consecutive frames are exposed as red, green and blue separations, so that the problem of registration is minimised. A special skip-frame release printer will be required, or if separate separation positives are made, the release printing will be somewhat slow.

The release printing stock is known as type 732, a reversible, low-speed, fine-grain film, which can be developed to a high maximum density to obtain optimum colour brilliance. A wedge spectrogram of the sensitivity of this stock showed sharp peaks in the green and red regions, and a gap between these peaks.

The requirements of the printer are first, a light source operating at a colour temperature of 3,000 deg. K; a means for inserting printer filters into the light path quickly and conveniently; a condenser optical system; and an air blast. Considerable control of the colour balance of the release print is possible by the selection of printing filters, which are available in varying densities of yellow, magenta, and cyan.

Processing System

Processing of Ansco-color requires approximately 85 minutes, and all the films can be processed in the same solutions, with slight variations in the developing times. The processing involves the following stages: first developer, short stop, hardener, wash, second exposure, colour developer, short stop, hardener, wash, bleach, wash, fix, wash and dry.

To produce the sound track, the recommended method is to move the recording head so that the negative recording is obtained on the opposite side of the film. This negative is then printed on to black-and-white positive stock, which will then have the sound track in the proper position for printing directly on to type 732 printing film in the conventional manner.

Dye tracks have a relatively low absorption in the infra-red region, and with a conventional photo-cell a loss of volume of 6 db. is encountered. The use of a blue-sensitive photo-cell, such as the RCA 1P-37, is recommended. It is not proposed to adopt special processing to make the sound track suitable for reproduction by the red-sensitive cells.

Mr. Williford concluded his paper by remarking that the negative-positive method of processing had not been abandoned—the Ansco laboratories were, in fact, working on it—and he personally thought it might have advantages over the reversal method.

On the Screen

Following the paper, an admirable 16-mm. amateur-made film was projected, followed by several reels representing tests made in British studios. Where the original camera film was shown, the colours were extremely flat, with a bluish haze, but the prints showed an excellent colour range. Several shots showed a tendency to flatness and washed-out highlights, due to over-exposure.

F. G. Gunn, of Technicolor, opened the discussion by questioning the applicability of the proposed colour-separation method for release printing, particularly for overseas release; Mr. Williford expressed the view that the use of multilayer films throughout was perhaps preferable, since the use of separation negatives necessitated the use of special equipment, whereas a master film could be printed on a normal printer. Studio rushes could be in colour.

Costs in U.S.

Replying to F. Rodker, the lecturer stated that the cost in the U.S. by the camera film was 12 cents per foot, of the duping film 6 cents, and the printing film 5½ cents. Processing cost about 2 or 2½ cents. Mr. Williford agreed with Mr. Wratten that with the present stock, the cost of extra lighting would be considerable, but stocks would shortly be available having a Weston rating of 12 to 20. The speaker informed F. Bush that the two types of stock, for daylight and tungsten, had the same speed.

W. M. Harcourt referred to the risk of dermatitis due to the colour developer; Mr. Williford stated that new chemicals were being introduced which had proved entirely non-toxic.

Replying to F. Tull, the lecturer stated that control of colour of the prints was possible either in printing or in processing. He informed G. Gunn that the present shortage of colour stock was solely due to the shortage of coating alleys; colour film had to be passed through five times, therefore the output of a given plant was one-fifth that of black-and-white film.

THE STORY OF A "SCORING" STAGE

Continued from page xxiii

liant music sound track than had been obtained before. Four microphones were in use—strings, wood wind, brass and percussion, and one for occasional use behind the horn section when an important horn passage called for extra prominence.

The position of the mikes is determined by the music mixer who, listening to each section of the orchestra in turn, finds the critical spot for giving the best quality of sound and the best balance of instruments in the section.

Each microphone is connected to its associated amplifier on a rack in the monitor and control room, and the separate outputs from these amplifiers are fed into four variable resistances on the panel of the mixing desk.

The Last Stages

Thus, by manipulation of these controls, the sections of the orchestra are balanced in their correct proportions to give the desired sound.

Also associated with the mixing desk are a series of "equalisers," which can be brought into circuit when required and which allow varying degrees of treble and bass "lift" or "cut" to be introduced. The resultant output from the mixing desk is then amplified by a main amplifier and distributed to the film and disc recording machines and also to a high-fidelity loudspeaker in the monitor and control room on which the music mixer checks the sound while working.

In the film and disc recording room the final stage is reached. In charge of the equipment is Kenneth Rawkins.

A part of the output from the main amplifiers is fed to the equipment which records the music on acetate discs, rather similar to gramophone records but allowing immediate playback without all the stages of processing involved in commercial records. Similarly, a line from the output is fed to the equipment which records the music on film.

The motors driving the film recorders, the disc recording machines and the projector showing the picture on the stage to the conductor are all electrically locked together to maintain perfect synchronisation.

A glimpse into the monitor and control room, where Desmond Dew and Ted Drake are at work

Increasing the Power of Arcs

Some methods of obtaining greater brightness while preserving unvarying consistency of light output are outlined by C. G. Heys Hallett, who explains the basic requirements necessary in this interesting B.K.S. paper.

THE need in the studio for lamps of constantly increasing intensity and of unvarying consistency of light output was the subject of a paper given by C. G. Heys Hallett, of Morgan Crucibles, at a B.K.S. meeting. He demonstrated a new Mole-Richardson lamp, known as the M.R.250, which he claimed was the most powerful model available to the industry.

In the case of projection arcs, said Mr. Hallett, copper coating of carbons has been generally employed, but the copper has a limit of performance far below that of the carbon itself. It is possible to design carbons of the same size but having different current ratings

The characteristic brightness curves of these carbons are tangent to the same master curve, which can therefore be used to predict the potentialities of any particular carbon yet to be designed. The curve shows a very wide field of development yet available, but the lecturer expressed the view that it represented the maximum efficiency likely to be attained.

The first major problem in climbing up the master curve is to develop a contact system which will enable uncoppered carbons to be handled without trouble at currents several times those normally employed.

Research has shown that if positive carbons are burnt with an extremely small protrusion, a considerable reduction of burning rate can be obtained without loss of light. The negative carbon, on the other hand, needs a much greater protrusion to develop the ideal point shape for the current in question. The current density of the negative is, of course, far higher than of the positive.

Varied Demands

The requirements of the contact system are that it shall be capable of working with short carbon protrusion; that it shall be capable of carrying a heavy current and distributing it uniformly round the carbon; that it shall be able to extract and dispose of large amounts of heat; reliable connections to main conductors; accurate location; low friction; and simplicity and ease of dismantling.

Mr. Hallett demonstrated a water-cooled contact system which he claimed met these requirements: a water flow of 2 or 3 pints per minute was able to extract 20 per cent. of the energy in the arc, and to keep negative and positive jaws cold while working.

The single motor feed used for projection lamps is quite unsuitable for these high currents, and for the stability needed in the studio. The requirements of a control system are that the positive crater shall be maintained at the focal point of the optical system, while the negative must be maintained to keep the arc voltage constant.

Bridge Circuit Control

In the new arc lamp, the positive feed is controlled by means of a thermostat, which it is claimed ensures the crater being maintained to within 0.1 mm. of the focal point. The negative is fed by a separate motor, which is controlled by a bridge circuit in which the arc and the ballast resistance form two legs; this provides an extremely steady control, and furthermore enables the motor to run in either direction according as to whether the arc voltage is high or low. This feature provides automatic striking.

Performance Facts

Demonstrating the new lamp (to run which a Mole-Richardson generator had been specially installed), Mr. Hallett stated that it was a condenser arc, designed to work over a very wide range of currents, and to handle newly developed carbons. Rotation of the positive carbon, which is effected by the usual feed wheels and scroll plate, can be varied independently of the feed rate; separate controls are provided to suit the burning rates of the three types of carbons.

The performance of the arc was illustrated by special charts. They showed the behaviour during automatic striking, and indicated that shooting could safely commence within 20 seconds of striking. When all three carbons (150, 250 and 315 amps. respectively) were burned in succession, the time taken to change the positive and restrike was 22 seconds. Even when the positive was inserted 2 mm. short of the correct position, the automatic control had corrected the position of the crater within 2 seconds of the arc being struck.

A Practical Curve

Mr. Hallett stated that the lamp was of British design, and that the light output at 315 amps. was considerably more than double that at 150 amps.

Replying to questions from A. Duerdoth and W. Bland regarding the "master curve," the lecturer stated that it was an essentially practical curve, and in his view represented the maximum efficiency likely to be obtained.

New Process Film

A new type of outsize Eastman film makes possible the use of photographed moving cloud backgrounds without the use of costly rear projection. The first use of this process was instituted by Lee Zavits, special effects director for "Intrigue," Star production which United Artists will release.

The processed transparent negative, measuring 4 ft. by 8 ft., is mounted in a frame which moves slowly across a screen on adapted camera tracks. The only mechanical aid needed is a small electric motor.

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Two Colours are Better than None—as Conditions are

With the supply of three-colour film still extremely restricted and likely to be for some time, R. Howard Cricks in this article examines the possibilities of adopting a two-colour process as a temporary expedient, and assesses the quality of possible systems now available.

IN the past few months a number of colour films by different processes have been released: Technicolor, Agfacolor, Cinecolor, Magnacolor. I have been at some pains to discover the reaction of patrons to these systems. The views expressed, and the consequent inferences are rather interesting.

The most universal observation I have discovered is "Why was such-and-such a picture not in colour?" The non-availability of colour processes for such films means nothing to the layman. The public wants colour.

It is inevitable that any colour film is described as Technicolor, just as any cartoon is a Mickey Mouse. This is not just a habit; few people, I have found, can distinguish between the various processes—and what is more important from our point of view, few people actually distinguish between two-colour and three-colour systems.

Three-Colour Superiority

Here let me emphasise that in my view this is purely a temporary phenomenon. As soon as the public gets accustomed to seeing the majority of films in colour it will learn to distinguish between the wide range of pleasing colours obtainable with three colours, as opposed to the lack of primary colours of the two-colour process.

But for the time being, while the footage of colour films is inevitably restricted, these points have a moral: two colours are better than none at all.

We have recently read that the American Cinecolor proposes building a factory in this country. With the present conditions in the building industry and in the supply of equipment, this is obviously a plan for the remote future. In the meantime, two-colour prints have to be imported from America. Still more important, our own producers are to all intents and purposes restricted to Technicolor or black-and-white; Technicolor cameras are worth their weight in gold, while Technicolor processing is booked up for years ahead.

The Case for Two-Colour

Agfacolor and Anscocolor will no doubt be commercialised in this country before many years are past. But this again is for the future. British Tricolour, a most promising system, is held up for lack of premises and equipment.

Why should not two-colour processes be re-introduced in this country?

My use of the term "*re*introduced" may surprise some people who may have forgotten that before the war the Agfa bi-pack was used by several producers of shorts and advertising films. They may be unaware of the fact that British Ondiacolor installed a processing laboratory in Wardour Street (the equipment for which I designed) and showed some reasonably pleasing shorts.

To-day three labs. are in the hands of Radiant Colour. We have heard little of their plans. But bi-pack stock is still obtainable; negative processing calls for no special plant, and the difficulties of positive processing are surely not insuperable. Any lab. could without much difficulty be equipped at a cost no greater than, say, that of a large set in the studio.

Processing Variations

No one will claim that a two-colour process is capable of accuracy. Even the obtaining of reasonably pleasing results is not achieved without some difficulty. Obviously, the American processes adopt the principle, which was so important in the case of British Ondiacolor, of processing different scenes to suit the predominant colours.

An important factor with such processes is that flesh tones can be reasonably well reproduced, given correct exposure. On the other hand, the greens of Nature are usually far from good, and would need special attention.

Question of Sharpness

There is one factor which the public I am sure demands: perfect definition. It is fashionable to say that a double-coated positive is not capable of producing a sharp picture. Mathematics disproves this idea. The thickness of the film base is .005 in.; assuming a 5-in. lens, this means a difference in image plane of 1/1,000th the focal length. At a throw of 100 ft., this means a difference in focus of only just over an inch; quite normal angles of rake produce a difference of two or three feet, which passes unnoticed.

No, it is in the negative that definition is most easily lost—partly through dispersion of the light rays in passing through the first emulsion to reach the rear film, but chiefly through lack of contact between the two films.

To summarise: two-colour processes to be successful need mechanical, chemical and artistic skill, but on a scale far below that demanded by three-colour processes. A two-colour system could be operated just as soon as a laboratory could be equipped.

In the meantime, it would meet a vital need in overcoming the bottleneck which necessitates so many British pictures which cry out for colour being made in Monochrome. It would give our technicians and production staffs valuable experience in handling colour. Finally, it would satisfy the demands of a large proportion of the public.

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(Two Cities)

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" ONE NIGHT WITH YOU "
(Two Cities)

Producer, Josef Somlo; director, Terence Young; production manager, T. Legeard; first assistant director, Michael Anderson; third assistant director, P. Marsden; continuity, A. Besserman; stills, E. Pizey; wardrobe, Peggy Henderson and B. Haines; make-up, E. Westo; hairdresser, V. Franklin; set dresser, F. Pearson; sound mixer, R. Smith; boom operator, T. Hebbern; camera operator, N. Warwick.

" SO EVIL MY LOVE "
(Paramount British)

Producer, Hal Wallis; production manager, Frank Bevis; director, Lewis Allen; first assistant, Mark Evans; second assistant, Roger Marley; continuity, Joan Barry; camera lighting, Max Greene; camera operator, Cecil Cooney; focus operator, Sid Davis; sound recordist, E. F. Goodes; boom operator, D. B. Hildyard; art director, Tom Monahan; assistant, Kenneth MacCullum Tait; gown designer, Sophie Harris; publicity, Robert Graham; stills, Frank Bellingham; wardrobe master, Mr. Thackeray; wardrobe mistress, Winifred Jackson; make-up artist, Geoffrey Rodway; assistant, A. L. Lawrence; hair stylist, Vivienne Walker.

" THE MARK OF CAIN " (Two Cities).—A full production unit list appeared in the Kine. of April 24.

At Ealing

" SCOTT OF THE ANTARCTIC "
(Ealing)

The unit travelling to Switzerland is: Director, Charles Frend; associate producer, Sidney Cole; unit manager, Ray Anzarut; first assistant director, Rowland Douglas; third assistant director, Cyril Pope; continuity, Patricia Arnold; accounts, Lilian Laidlaw; lighting cameraman, Osmond Borrodaile; camera operator, Robert Moss; focus, Bernard Waterson; clappers, H. Smith; stills, R. Woodard; men's wardrobe, F. T. Birch; make-up, H. Davo; stagehand, S. Green; carpenter, D. Drift; stagehand, J. E. Williams; electrician, S. Willet; electrician, E. Wadley; electrician, A. Privett; prop. man, Harry Newman; technical adviser, David James; Antarctic adviser, Lt.-Cdr. Q. Riley, R.N.V.R.

" AGAINST THE WIND " (Ealing).—A full production unit list appeared in the Kine. of April 24

" IT ALWAYS RAINS ON SUNDAY " (Ealing).—A full production unit list appeared in the Kine. of March 6.

At Elstree

" MY BROTHER JONATHAN "
(A.B.P.C)
At British National Studios

Executive producer, Warwick Ward; director, Harold French; production manager, W. A. Whittaker; unit manager, Robert Asher; first assistant director, Jack Martin; second assistants, Bill Shore, G. Agosti; third assistant, Dave Tomblin; continuity, Joan Wyatt; assistant, Connie Clark; art director, Douglas Daneils; assistant, Bill Latter; scenic artists, Olga Lehmann, Gilbert Wood; director of photography, Derick Williams; operator, Drummond Drury; focus, Jim Warner; loader, Johnny Bond; Ken Nicholson, clappers; director of music, Hans May; Wilfred Bruns, assistant; recording director, Harold King; sound recordist, Cecil Thornton; sound cameraman, Michael Basset; boom, John Moyes; assistant, Derek Swinnerton; second unit camera operator, Gerald Moss; stills, Frank Buckinham; floor photographer, Charles Reed; publicity stills, John Taylor; period adviser and designer, J. Gower Parks; wardrobe supervisor, Mrs. Tweedy; i/c make-up, Henry Hayward; assistants, Dave Aylot, Sen., and Jun.; hairdressing, A. G. Scott; assistant, Miss Williams; buyer, Dudley May; A. Wisby, assistant; floor manager, Arthur Moss; master carpenter, Arthur Searle; master painter, Reg. Wildman; master plasterer, B. Moodnick; chief electrician, Tom Sullivan; editor, Charles Hasse; first assistant, Peter Pitt; second assistant, Bob Rixem.

" WHILE I LIVE "
(Edward Dryhurst)
At the M-G-M Studios

Executive producer, Edward Dryhurst; director, John Harlow; associate producer and in charge of casting, Eric L'Epine Smith; assistant to producers, Roger Good; director of music, Charles Williams; art director, Bernard Robinson; assistant, T. R. Seddon; dress designer, Robert Freemantle; secretary, Janet Buchan; accountant, Norman Mould; production manager, Dora Wright; assistant, Harry Hassell; lighting cameraman, Fred Young; camera operator, Skeets Kelly; assistant, Chris Doll; loader, Chris Holden; numbers, Stan Evans; recordist, A. S. S. Fisher; sound cameraman, Michael Hickey; boom operator, John Clennell; assistant, R. N. Jones; maintenance, N. T. Stevenson; first assistant director, Roy Parkinson; second, Jack Lambert; third, D. Bertera; fourth, John Hancock; production secretary, Sheila Shaw Jones; continuity, Angela Martelli; make-up, Guy Pearce; assistants, Colin Garde and Neville Smallwood; hairdressing, Pat Pearce and Joan Smallwood; assembler, Ray Poulton; dubbing editor, R. Carrick; assistant A. Scapeing; buyer, Bill Isaacs; stills, Dave Boulton; assistant, Joe Pearce; chief floor electrician, Cyril Cambridge; stand-by carpenter, Cyril Bond; stand-by stagehand, Harry Richards; stand-by painter, W. Woodstock; chief of floor props, S. Pleace; grips, Bill Foster.

At Islington

" MIRANDA "
(Gainsborough)

Producer, Betty E. Box; director, Michael Chorlton; director of photography, Bryan Langley; production manager, Fred Gunn; dialogue director, Peter Cotes; art director, George Patterson; editor, Gordon Hales; publicity, Betty Calaghan; wardrobe supervisor, Yvonne Caffin; wardrobe mistress, Mrs. Wootton; first assistant director, Alf Keating; second assistant director, H. Griver; third assistant director, A. Batt; continuity, Jo Harcourt; second continuity, June Randall; camera operator, Dudley Lovell; focus, E. Yospa; clappers, A. Gatward; loading, L. Newson; recordist, M. Hobbs; sound camera, M. Jay; sound maintenance, F. Sloggett; boom operator, D. Mason; boom assistant, W. Holland; hairdresser, Ivy Emmerton; make-up, Len Garde; second make-up, Gene Beck; property master, T. Fletcher; floor props, S. Overall, A. George; chief electrician, S. Sargent; floor electrician, H. L. McKay; stills, C. Haine; floor stills, A. Cann.

At Pinewood

" OLIVER TWIST "
(Cineguild)

Producer, Ronald Neame; director, David Lean; production manager, Norman Spencer; assistant director, George Pollock; second assistant director, Chick Simpson; production manager's assistant, Bob MacNaught; production secretary, Iris Dalton; continuity girl, Maggie Sibley; lighting cameraman, Guy Green; camera operator, Oswold Morris; clappers/loader, Peter Hall; clappers, Paddy Ahearne; production designer, John Bryan; assistant art directors, Geoff Woodward and E. Hopewell-Ash; set dresser, Claude Mauncey; property buyer, Frank Hobbs; construction foreman, Harold Comben; editor, Jack Harris; sound mixer, Stan. Lambourne; boom operator, George Paternoster; costume designer, Maggie Furse; ladies' wardrobe, Dorothy Edwards; gent's wardrobe, Bob Raynor; hairdresser, Biddy Crystal; make-up, George Blackler and Stuart Freeborn; still cameraman, Charles Trigg.

" THE RED SHOES "
(The Archers)

On location in France. Assistant producer, George R. Busby; production assistant, Gwladys Jenks; production secretary, Marjorie Mein; liaison editor, John Seabourne, Jun.; cashier, E. Thompson; assistant director, Sydney Streeter; second assistant director, Kenneth Rick; continuity, Doreen North; assistant continuity, Joanne G. Busby; camera lighting, Jack Cardiff; camera operator, C. G. Challis; Technicolor technician, George Minassian; Technicolor camera assistant, Robert Kindred; chief electrician, Bill Wall; chief unit make-up, Ernie Gasser; make-up, Eric Carter; colour and B/W stills, George Cannons; assistant to stills man, Alistaire Phillips; ballet, décor and art direction, Hein Heckroth; associate art director, Arthur Lawson.

" THE WOMAN IN THE HALL " (Wessex).—A full production unit list appeared in the Kine. of March 6.

At Riverside

" DAUGHTER OF DARKNESS " (Alliance), formerly titled " They Walk Alone ".—A full production unit list appeared in the Kine. of April 24.

At Shepherds Bush

" SNOWBOUND "
(Gainsborough)

Producer, Sidney Box; production manager, Anthony Keys; director, David MacDonald; first assistant, Don Weeks; second assistant, Albert Pearl; continuity, Phyllis Ross; camera lighting, Stephen Dade; camera operator, Gordon Lang; focus opertor, J. Bawden; sound supervisor, Brian Sewell; sound recordist, Sid Wiles; boom operator, C. Swern; art director, George Provis; assistant, Maurice Carter; editor, Charles Knott; assistant, J. Needs; gown designer; Julie Harris; casting, Weston Drury, Jun.; crowd casting, C. Hurst-Brown and Ginger Baker; publicity, Tom Durdon; stills, B. Chapman; wardrobe master, W. Neale; wardrobe mistress, Dolly Smith; make-up artist, W. Partleton; hair stylist, Eileen Alder; research, Eileen Griffiths.

" RESCUE " (Gainsborough).— full production unit list appeared in the Kine. of April 24.

At Shepperton

" ANNA KARENINA "
(London Films)

Producer, Sir Alexander Korda; director, Julian Duvivier; associate producer, Herbert Mason; dialogue, Elizabeth Montagu; costume designs, Cecil Beaton; assistant costume designer, Persis Allen; production manager, Mickey Delamar; first assistant director, Tom Connochie; second assistant director, John Bremer; third assistant director, Edwin Cotton; assistant to production manager, John Alexander; continuity, Maisie Kelly; assistant continuity, Maureen Lanigan; production secretary, Maureen Duffy; Russian technical adviser, V. Wiazemski; lighting cameraman, H. Alekan; camera operator, Bob Walker; camera assistant, Irvin Panaman; clappers, John Kruse; sound mixer, Bert Ross; boom operator, Ken Ritchie; assistant boom, Kevin McGlory; recordist, D. Tate; unit sound maintenance, D. Racine - Jacques; editor, Russell Lloyd; assembly cutter, John Ferris; assistant cutter Tom Simpson; wardrobe supervisor, Bob Henderson; assistant wardrobe supervisor, Ivy Baker; wardrobe master, Arthur Newman; first assistant wardrobe, Paddy Harte; assistant wardrobe, Renee Coke; make-up, Harold Fletcher; assistant make-up, H. Terrington; assistant make-up, Douglas Forsyth; floor make-up, B. Fordyce; hairdresser, Helen Penfold; assistant hairdresser, Barbara Hodges; assistant hairdresser, Walleen Whitworth; stills, Ted Reed; floor stills, Ray Hearne; art director, A. Andrejev; associate art director, W. Shingleton; draughtsman, Harry Pottle; draughtsman, Ted Clements; draughtsman, Tim Bryan; production buyer, E. Rodrigo; set dresser, Len Townsend; publicity, Enid Jones; property man, G. Pickett; property man, H. Farley; property man, H. Bark; property man, R. Gathern; props charge hand, Bill Rolfe; floor props, F. Davies; floor props, C. Bark; floor props, E. Chandler; chief floor electrician, Don Ring; stand-by carpenter, Sid Wilcox; stand-by painter, Sid Couldrige; stand-by plasterer, Jack Roberts; camera grips, Joe Vincent.

" AN IDEAL HUSBAND " (London Films).—A full production unit list appeared in the Kine. of April 24.

At Southall

" THINGS HAPPEN AT NIGHT " (Alliance).—A full production unit list appeared in the Kine. of April 24.

At Twickenham

" NO ORCHIDS FOR MISS BLANDISH " (Alliance)

Executive producer, James A. Carter; producer, St. John L. Clowes; associate producer, Oswald Mitchell; director, St. John L. Clowes; production manager, Laurie Lawrence; production secretary, Marion Walker; first assistant director, Bert Dorset; second assistant director, Eric Pavitt; third assistant director, M. T. Whiting; director of photography, Gerald Gibbs; camera operator, Bernie Lewis; focus, Peter Lambert; clapper, Stan Bolton; art supervisor, Andrew Mazzei; art director, Harry Moore; recording supervisor, George Burgess; sound recordist, John Mitchell; hairdresser, Jane Seymour; make-up artist, Lester Garde; still photographer, Dick Cantouris; assistant still photographer, Puck Bishop; casting director, Nora Roberts; wardrobe supervisor, Dorothy Sinclair; wardrobe mistress, Ellen Trustler; wardrobe assistant, E. Adamson; editor, Mike Del Campo; assistant, Connie Mason; continuity, Shirley Barnes; assistant continuity, Ann Stanborough; studio publicity, Evelyn Barrie.

At Walton-on-Thames

" THE FIRST GENTLEMAN " (Columbia British).—The full production unit list for this film will be published as soon as it is available.

At Welwyn

" BRIGHTON ROCK " (Charter Films).—A full production unit list appeared in the Kine. of February 13.

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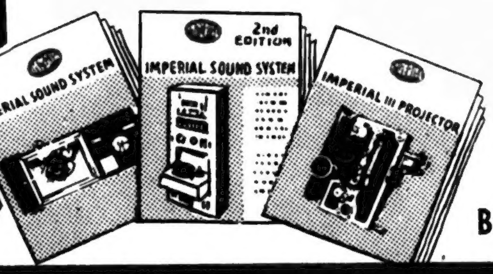
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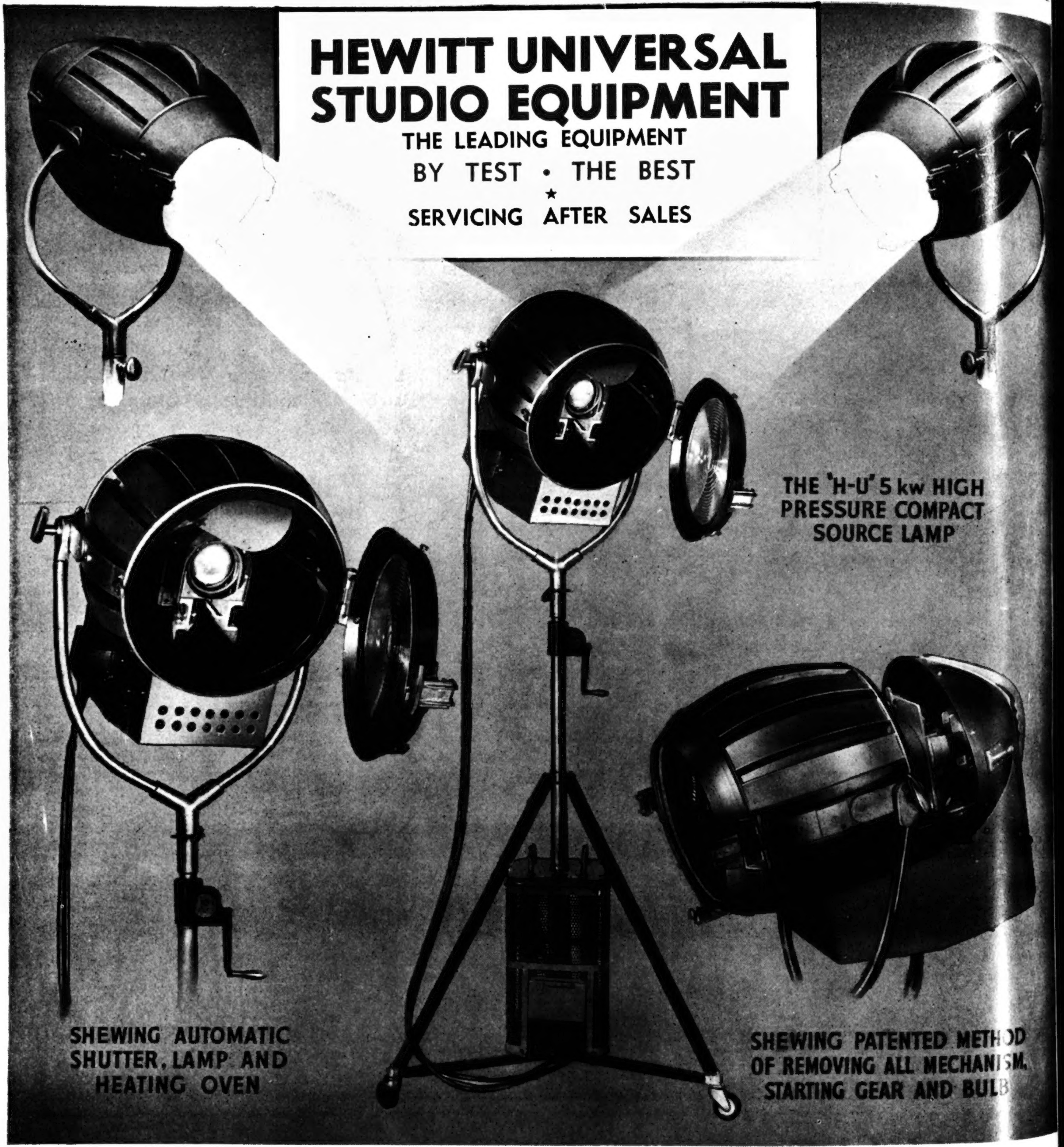

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